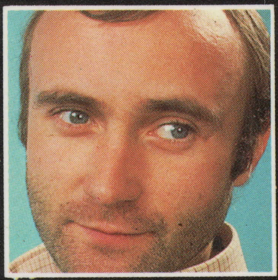
SFX-25

PHIL COLLINS



The easy-to-follow books which start you playing electronic keyboard right away. Also suitable for piano, organ, melody instruments, guitar and vocal.

SFX
FOR ALL HOME KEYBOARDS

SFX-25
PHIL COLLINS

Against All Odds *4*
Don't Lose My Number *10*
Easy Lover *7*
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Separate Lives (Love Theme From White Nights) *33*
Sussudio *44*
You Can't Hurry Love *40*

THE ABC OF SFX MUSIC *2*
MASTER CHORD CHART *48*

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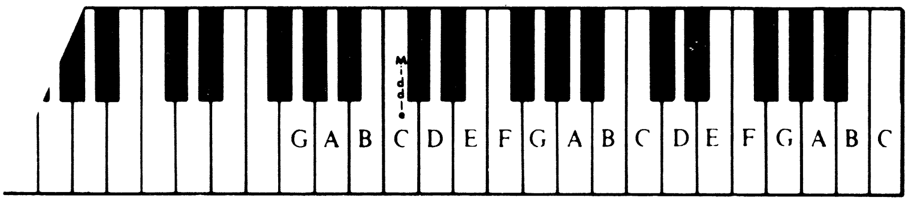
The ABC of SFX Music

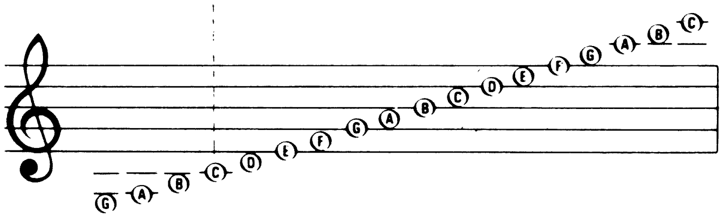
In SFX music, the melody is clearly written in large lettered notes. Each note can easily be located on your keyboard and then played with the right hand.

The songs in SFX music books are all written in the following keyboard range. The symbol at the beginning of the music staff is the treble clef, indicating the notes are played with the right hand:

The Keyboard



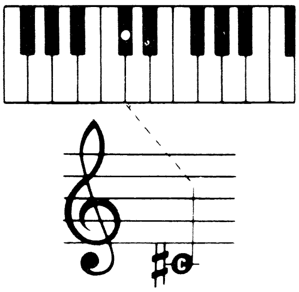
The Music Staff



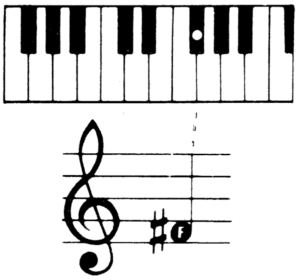
The Sharp Sign (♯) will sometimes appear before a music note. Simply play the *black key* to the *right* of the *white key:*

The Flat Sign (♭) placed before a note tells you to play the *black key* that lies to the *left* of the *white key:*

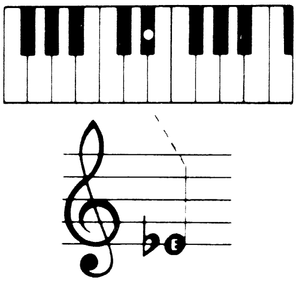
Example: C♯



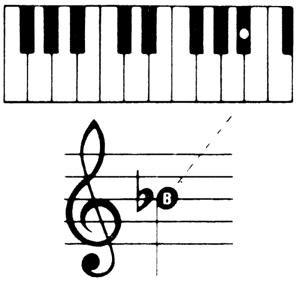
Example: F♯



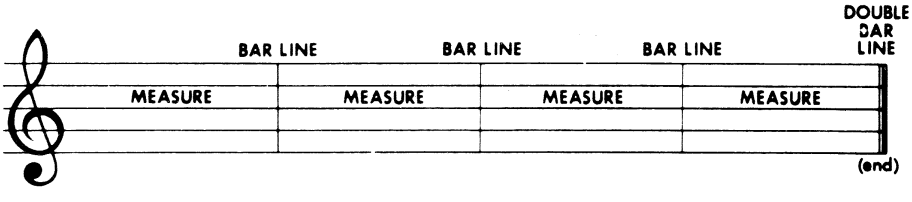
Example: E♭



Example: B♭



The Music Staff is divided into equal sections by vertical lines called *Bar Lines.* Each section is a *Measure.* The end of a piece of music is marked by a double bar line.

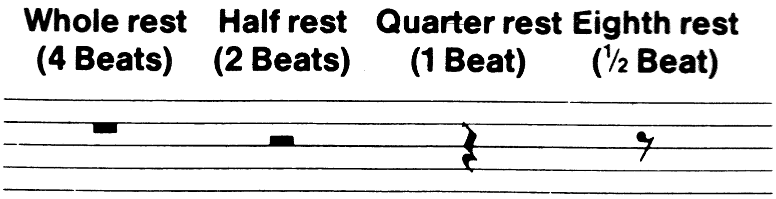


All music is played in time to a *beat.* The six types of notes most often used in SFX music all have a *time value* that relates to the beat:

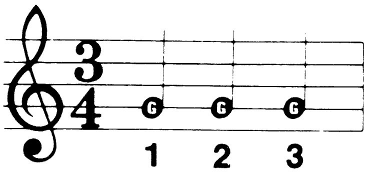
Whole note	Dotted half note	Half note	Dotted quarter note	Quarter note	Eighth note

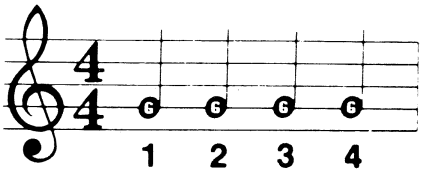
4 Beats	3 Beats	2 Beats	1½ Beats	1 Beat	½ Beat

The Rest is a silent break in the music. The symbols are written in the staff, and like music notes, rests each have a time value:

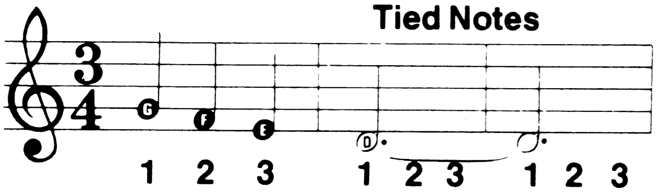


The Time Signature comprises two numbers at the beginning of the music, after the treble clef sign. The top number shows the amount of beats in each measure. The bottom number indicates the type of note that will receive *one* beat. These are the most popular time signatures. The lower number 4 represents the quarter note:

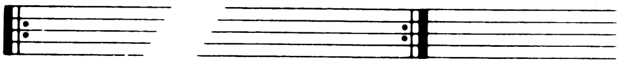




The Tie is a curved line that connects two consecutive notes on the same line or in the same space in the staff. When a tie appears in the music, play the first note and sustain the sound for the *total* time value of the two notes:

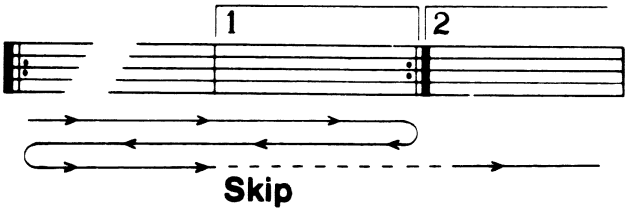


Repeat Signs are two dots alongside double bar lines. They indicate that all the music in between the pairs of repeat signs is to be played through again:



Quite often there will only be one repeat sign at the end of a passage of music. The repeat is then made from the very beginning:

Double Endings are sections of music with staff repeat signs. 1st and 2nd time brackets above the staff indicate where a short 'skip' is to be made in the music after the repeat has been played:



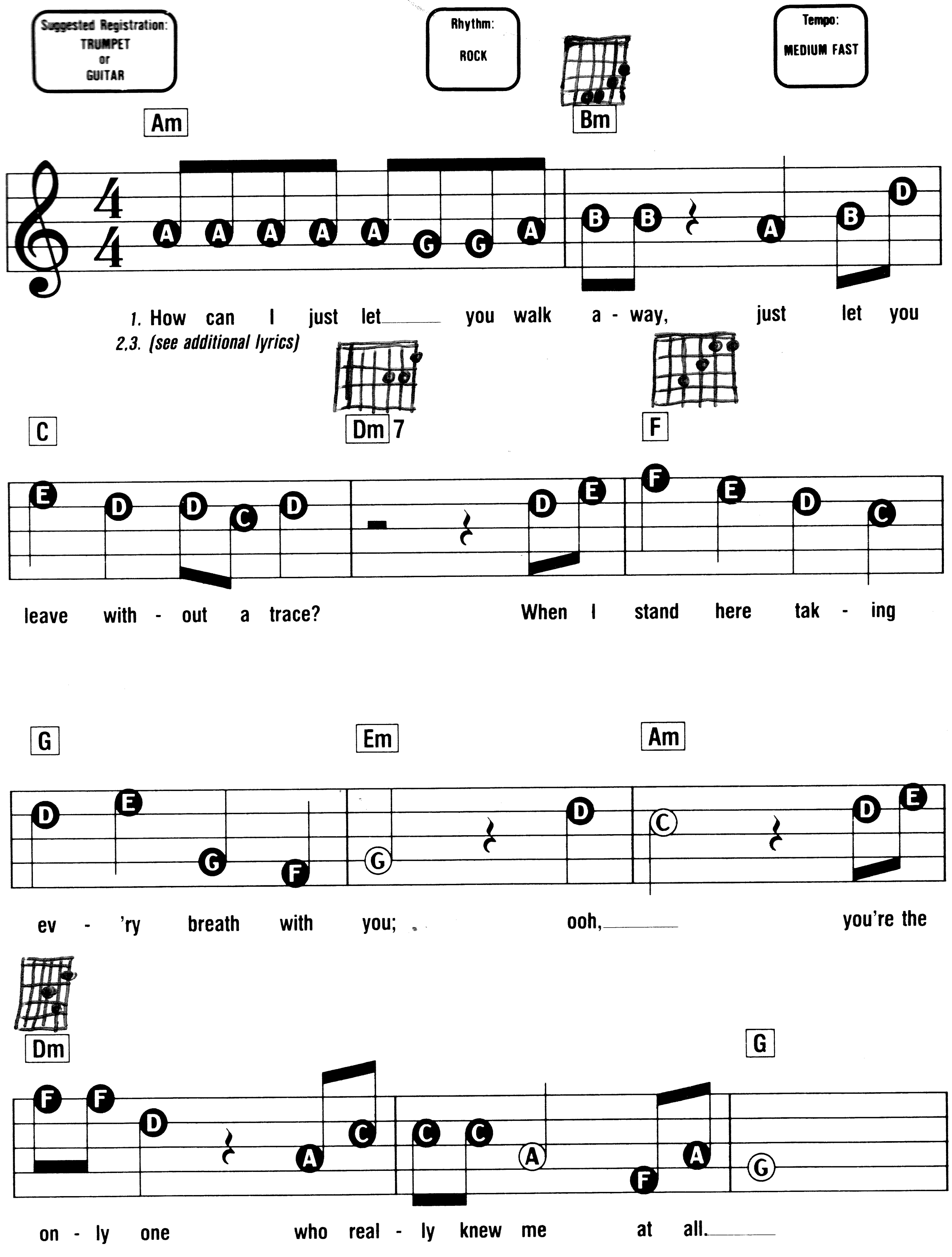
Left Hand Keyboard Accompaniment. SFX music has Major and Minor chords clearly written above the staff. The optional 'seventh' type of chord is shown with the 7 outside the chord frame:

Your keyboard Owner's Manual will explain how these chords are played with your left hand.

Conventional (Fingered) Chords can also be used. **The SFX Master Chord Chart** in this book shows the most practical chord positions for this type of left hand accompaniment.

Against All Odds (Take A Look At Me Now)

Words & Music by Phil Collins



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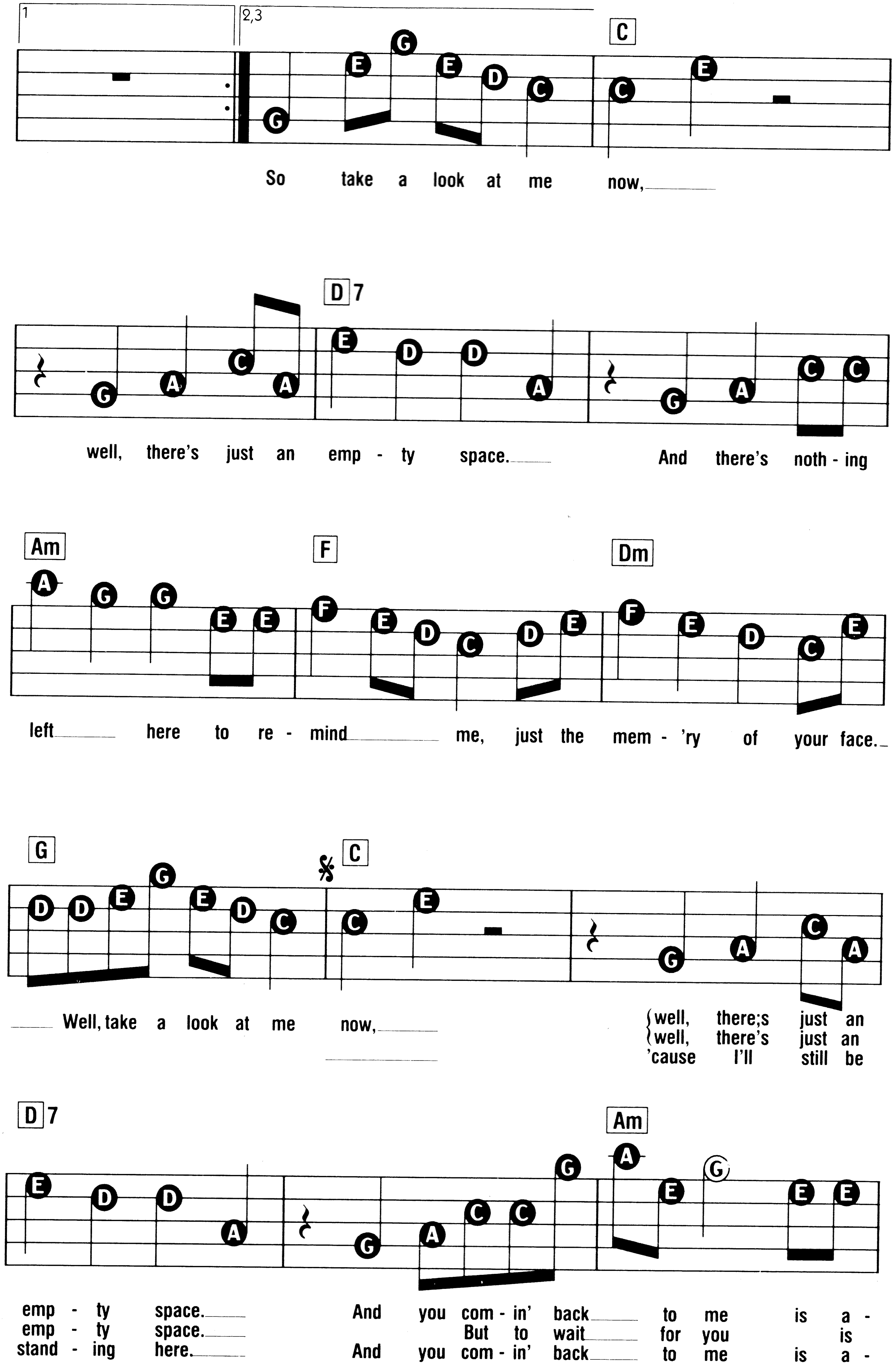
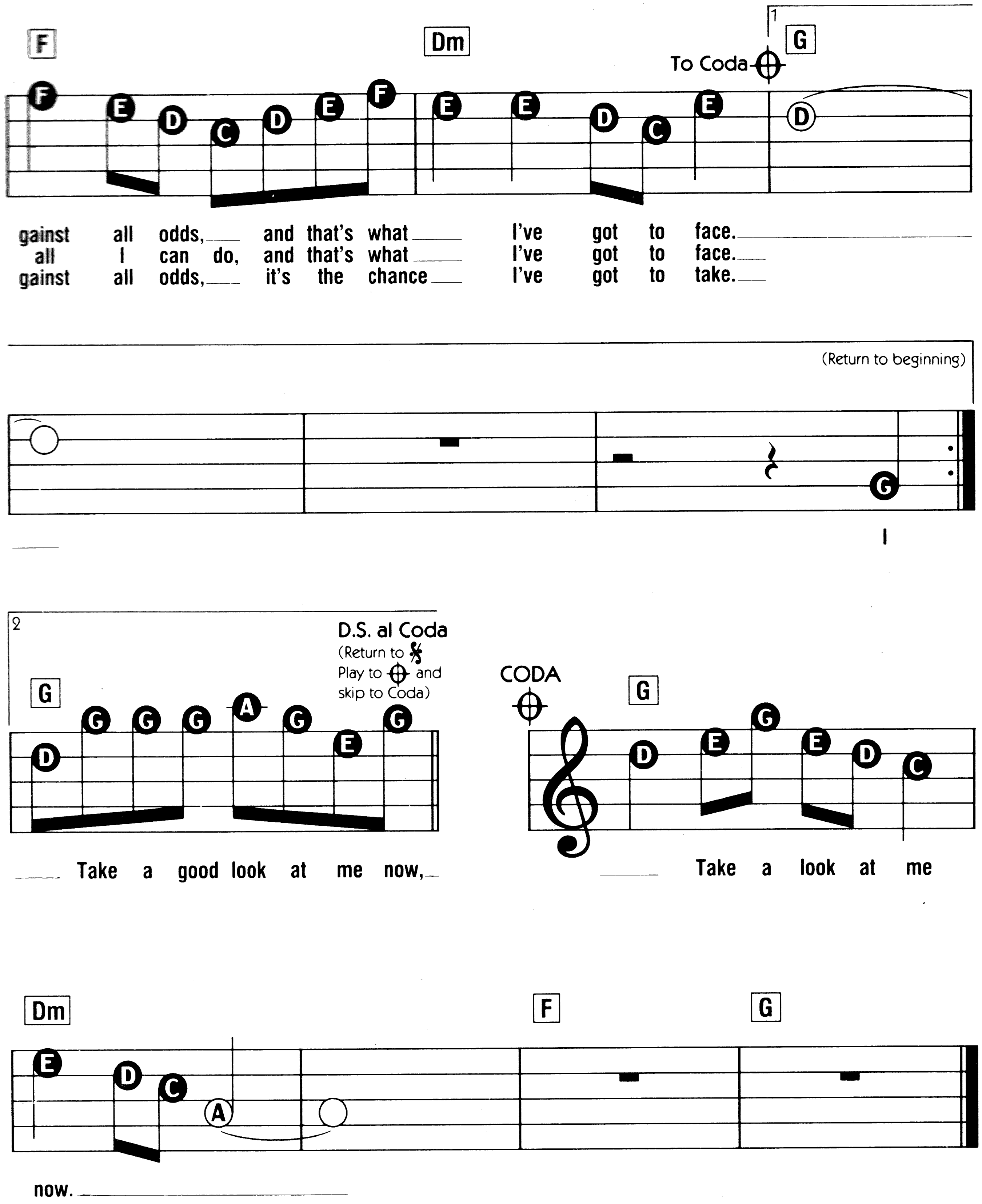

1
2,3
C
So take a look at me now,
D7
well, there's just an emp - ty space.
And there's noth - ing
Am
F
Dm
left here to re - mind me, just the mem - 'ry of your face.
G
C
Well, take a look at me now,
well, there;s just an
well, there's just an
'cause I'll still be
D7
Am
emp - ty space. And you com - in' back to me is a -
emp - ty space. But to wait for you is
stand - ing here. And you com - in' back to me is a -



Additional Lyrics

Verse 2:
How can you just walk away from me,
When all I can do is watch you leave?
'Cause we shared the laughter and the pain,
And even shared the tears.
You're the only one who really knew me at all.
(To Chorus:)

Verse 3:
I wish I could just make you turn around,
Turn around and see me cry.
There's so much I need to say to you,
So many reasons why.
You're the only one who really knew me at all.
(To Chorus:)

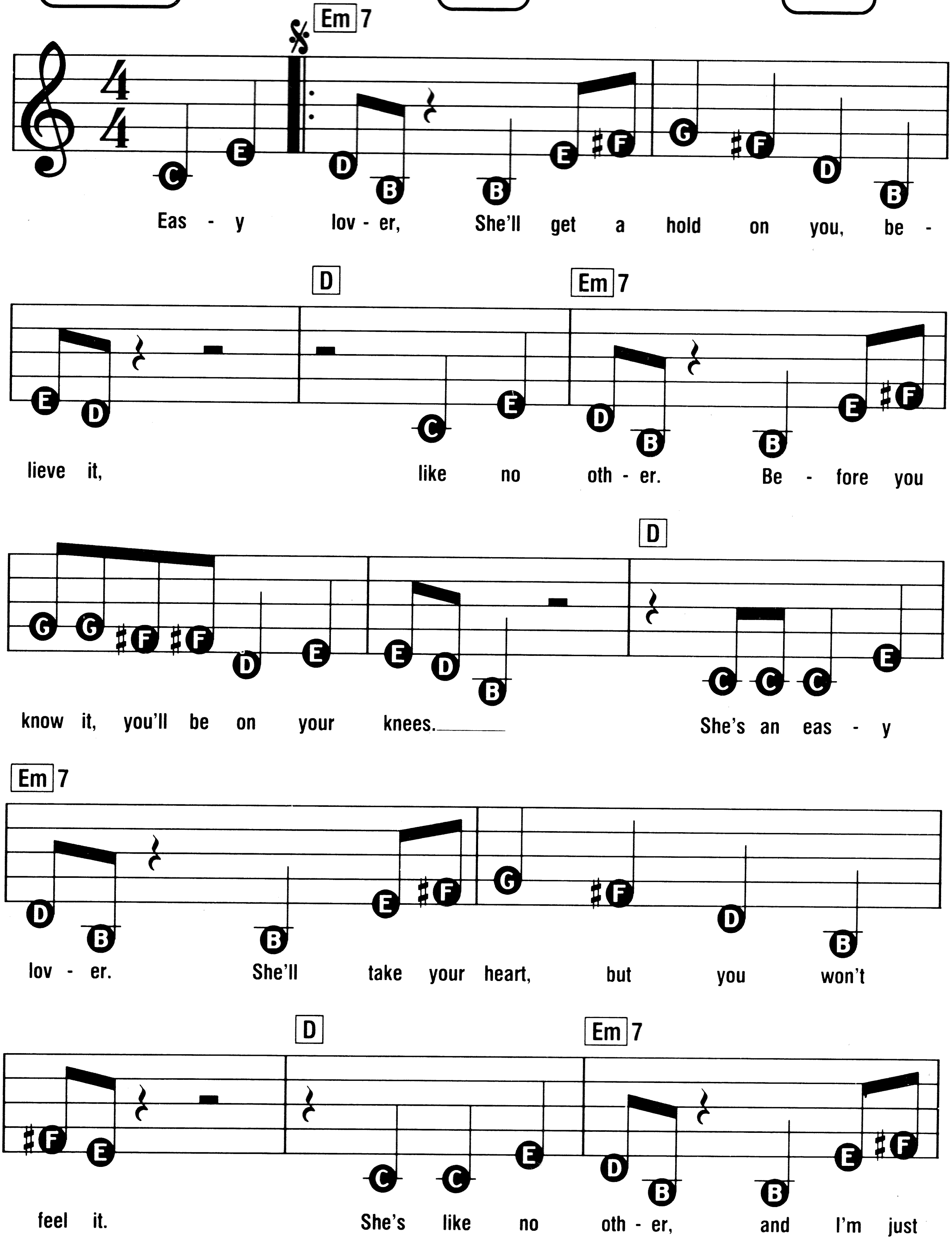
Easy Lover

Words by Phil Collins
Music by Philip Bailey
Phil Collins & Nathan East

Suggested Registration: BRASS or PIANO

Rhythm: SWING

Tempo: MEDIUM



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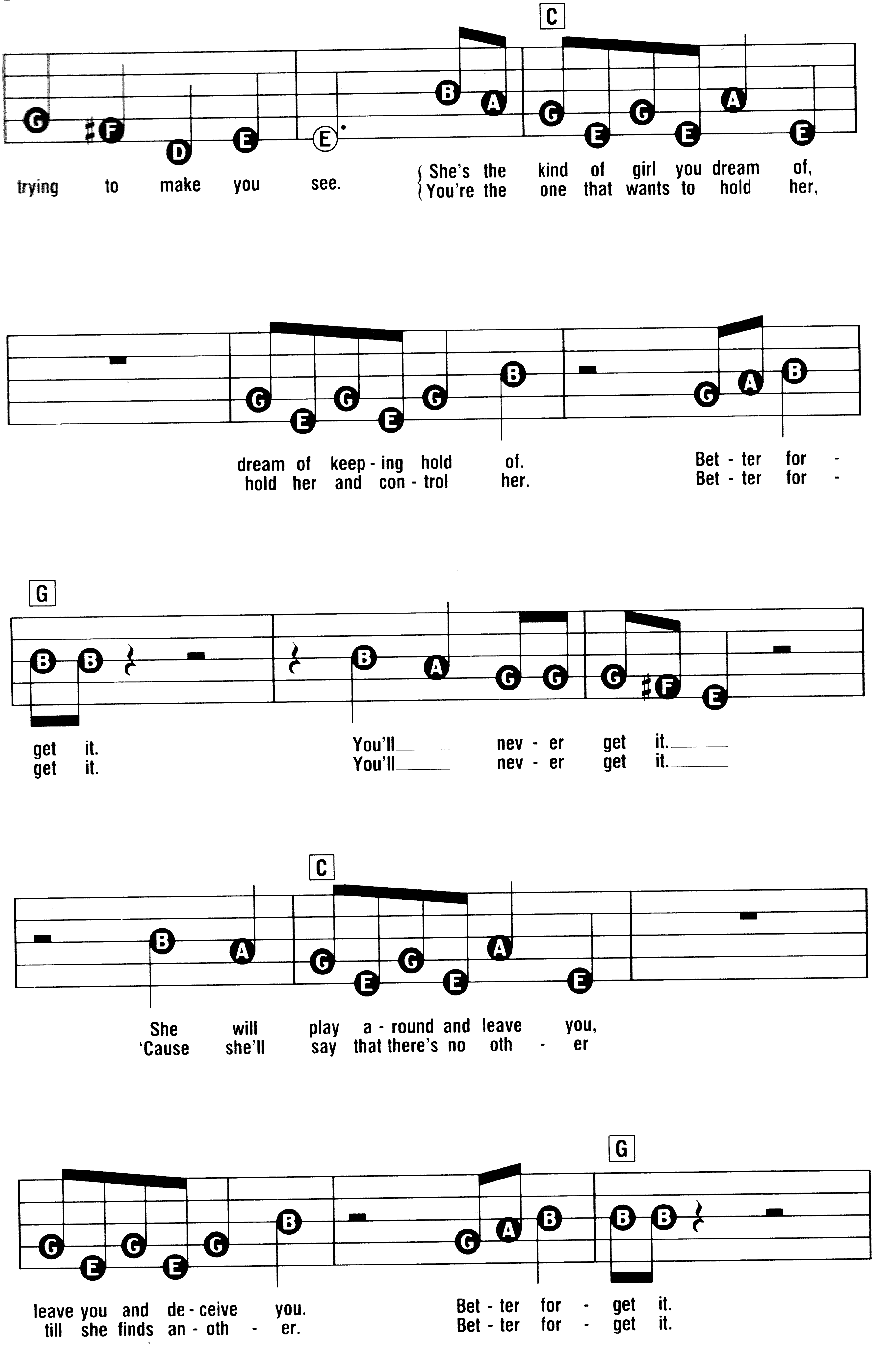
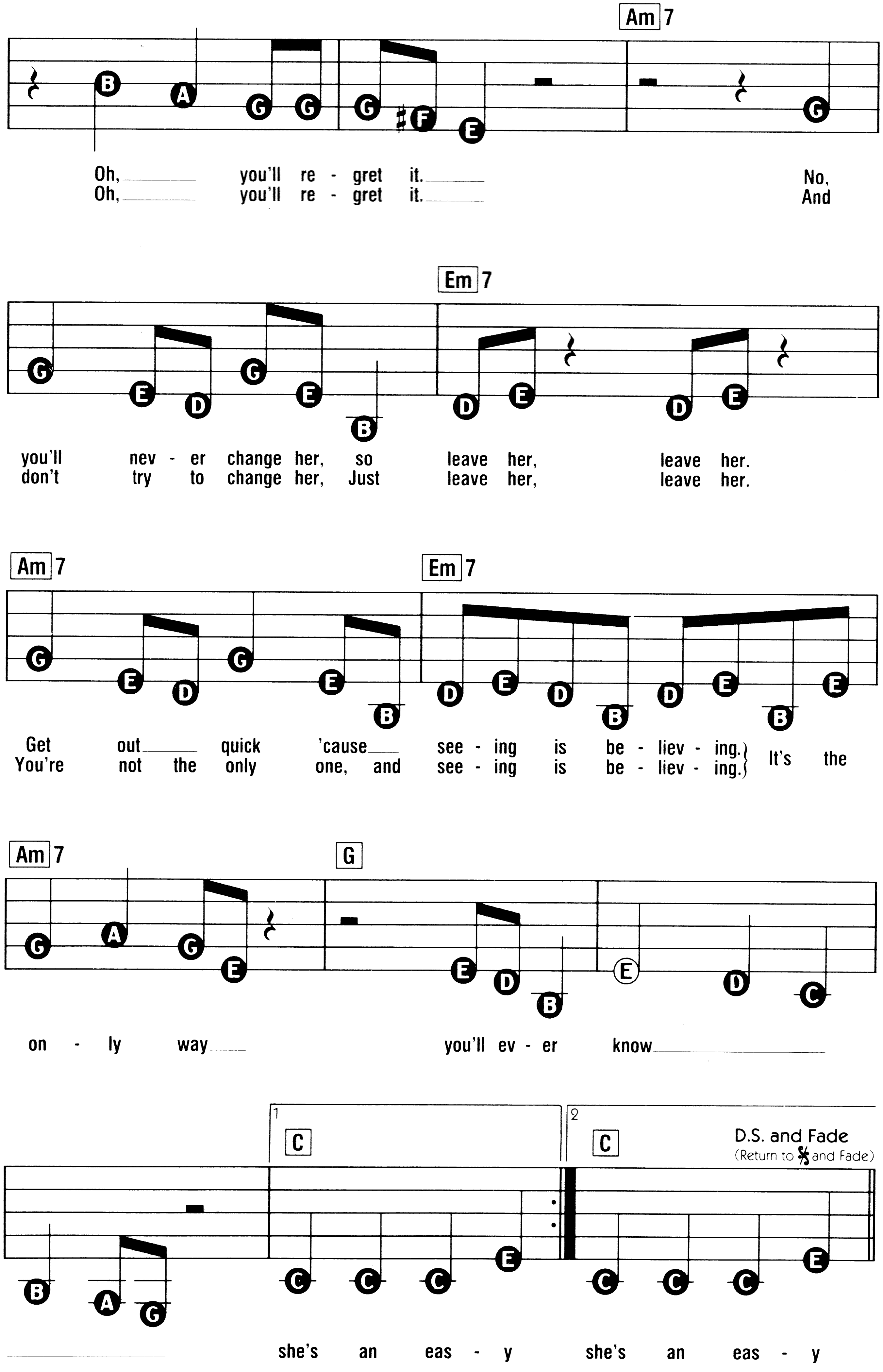

C
trying to make you see.
She's the kind of girl you dream of,
You're the one that wants to hold her,
dream of keep - ing hold of.
hold her and con - trol her.
Bet - ter for -
Bet - ter for -
G
get it.
get it.
You'll nev - er get it.
You'll nev - er get it.
C
She will play a - round and leave you,
'Cause she'll say that there's no oth - er
G
leave you and de - ceive you.
till she finds an - oth - er.
Bet - ter for - get it.
Bet - ter for - get it.


Am7
Oh, you'll re - gret it. No,
Oh, you'll re - gret it. And
Em7
you'll nev - er change her, so leave her, leave her.
don't try to change her, Just leave her, leave her.
Am7
Em7
Get out quick 'cause see - ing is be - liev - ing.
You're not the only one, and see - ing is be - liev - ing.
It's the
Am7
G
on - ly way you'll ev - er know
1
C
2
C
D.S. and Fade
(Return to 𝄋 and Fade)
she's an eas - y
she's an eas - y

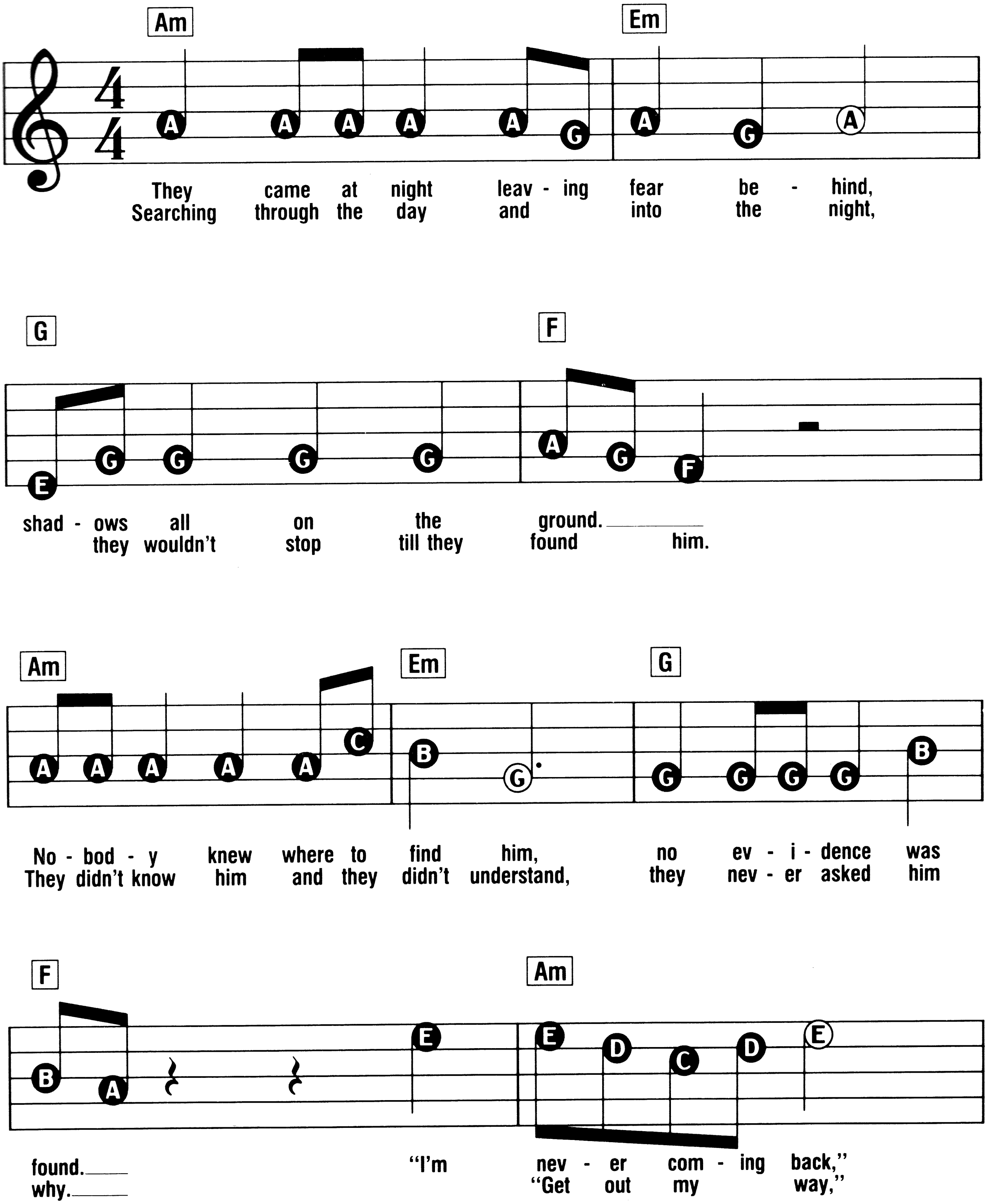
Don't Lose My Number

Words & Music by Phil Collins

Suggested Registration:
JAZZ ORGAN
or
PIANO

Rhythm:
ROCK

Tempo:
MEDIUM



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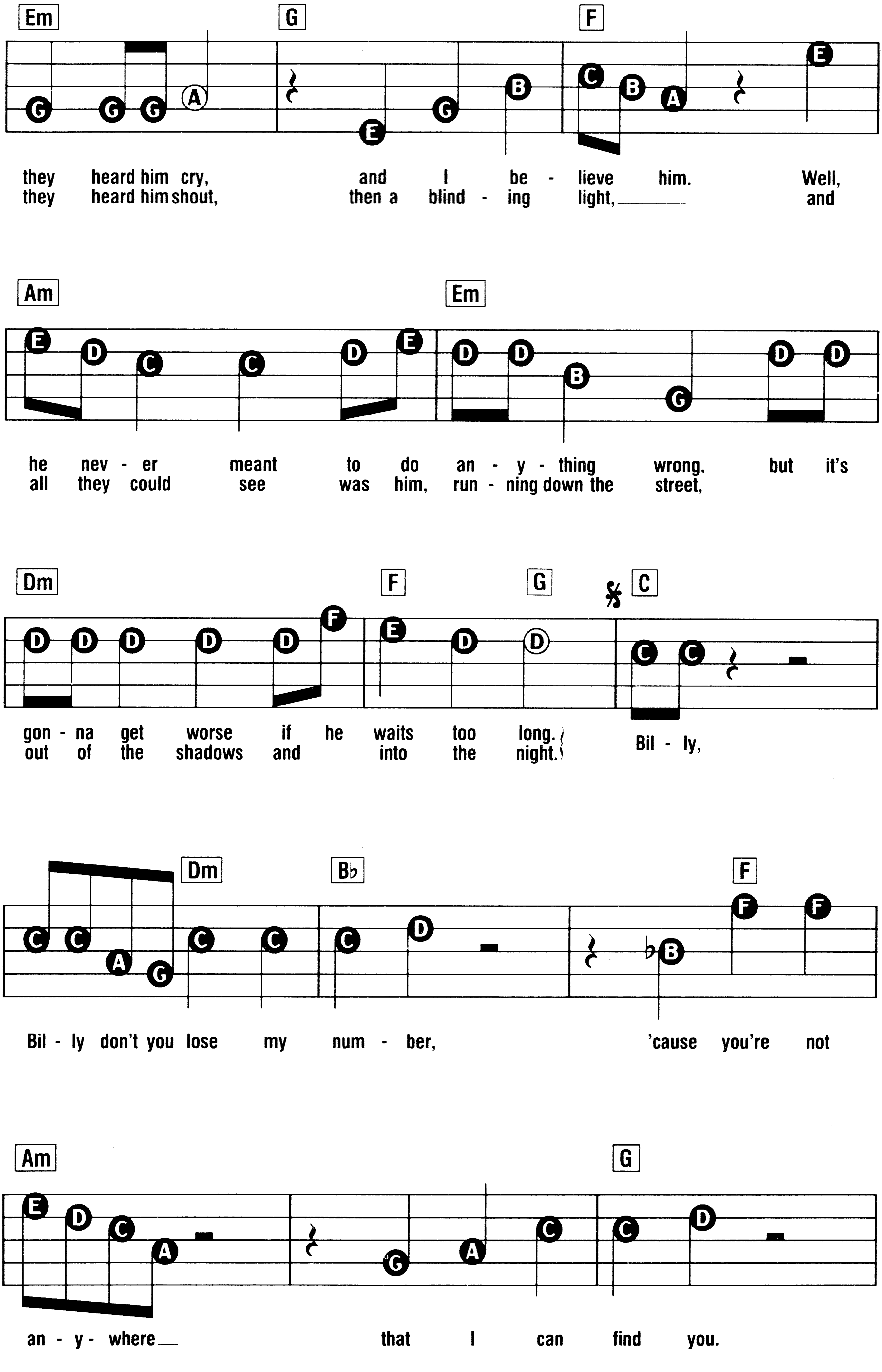
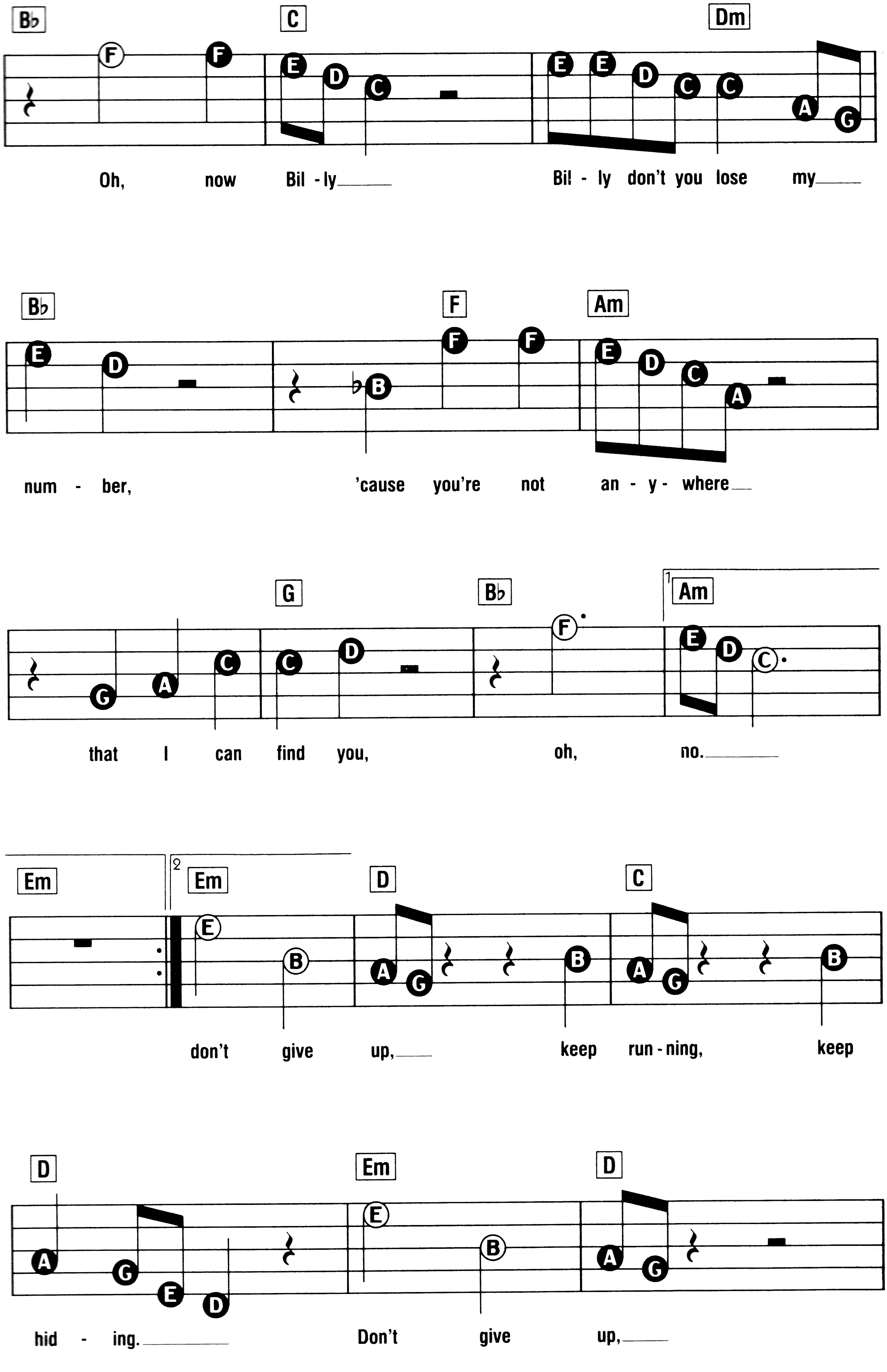
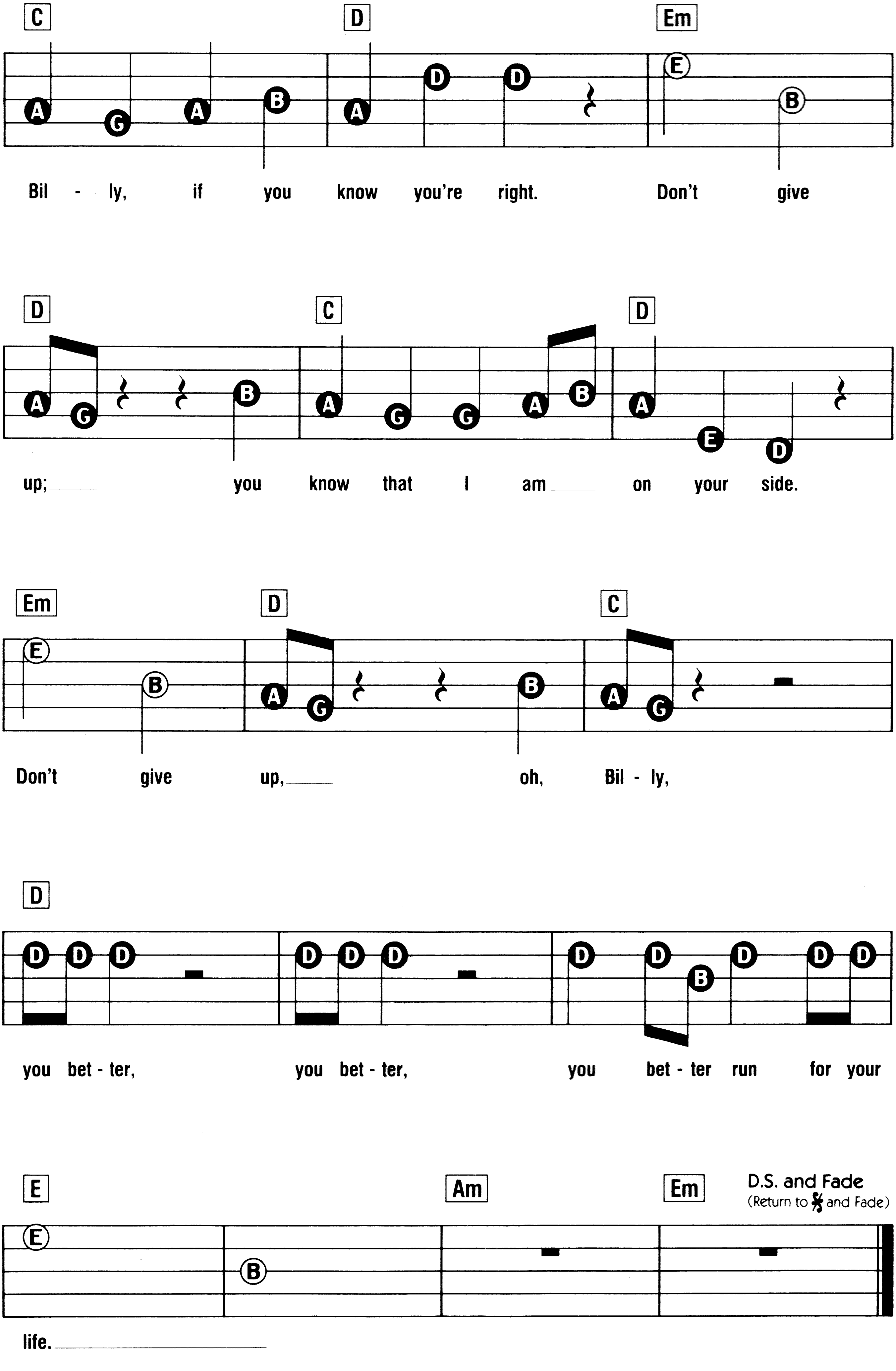

Em G F
they heard him cry, and I be - lieve him. Well,
they heard him shout, then a blind - ing light, and
Am Em
he nev - er meant to do an - y - thing wrong, but it's
all they could see was him, run - ning down the street,
Dm F G C
gon - na get worse if he waits too long.
out of the shadows and into the night.
Bil - ly,
Dm B♭ F
Bil - ly don't you lose my num - ber, 'cause you're not
Am G
an - y - where that I can find you.

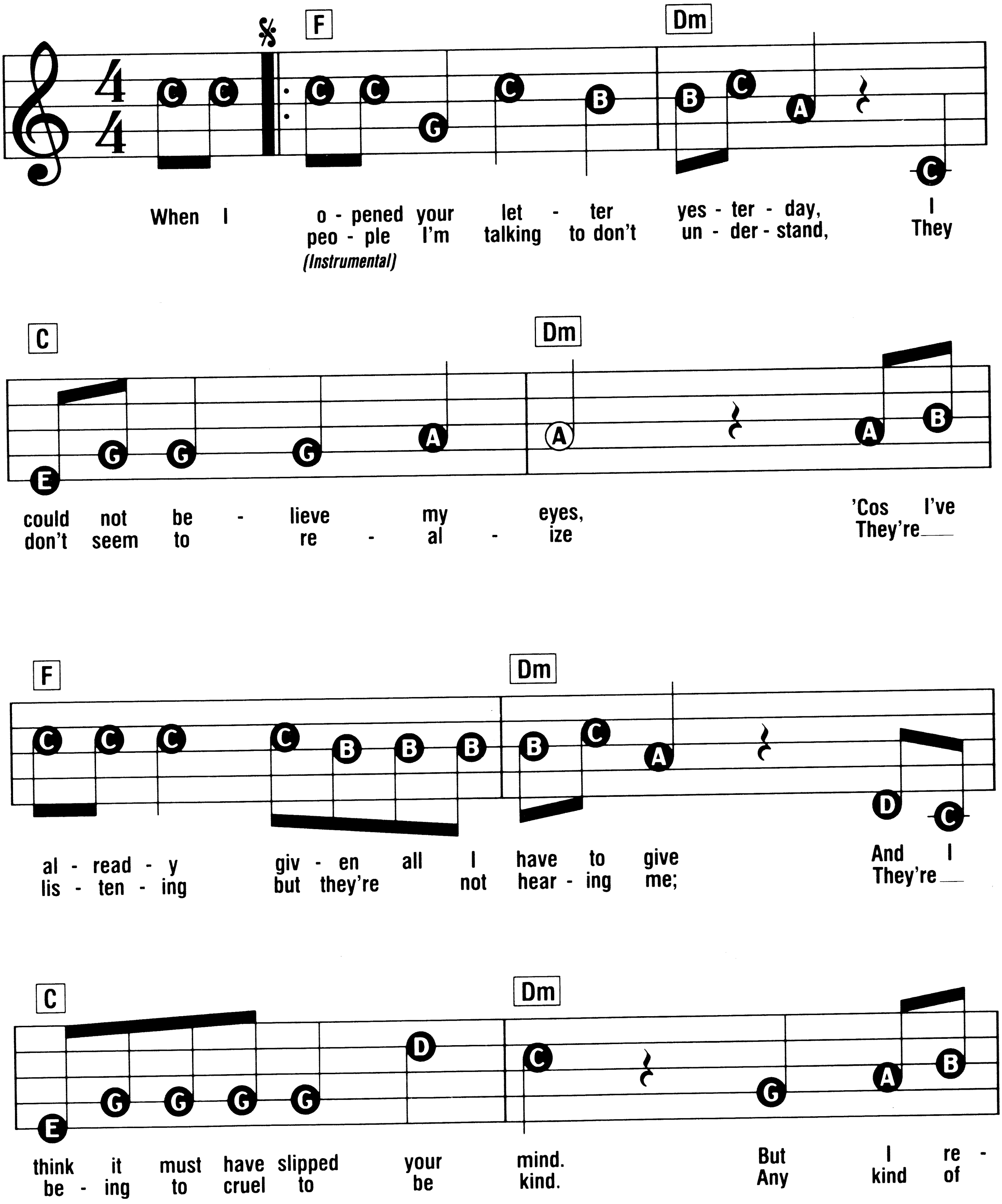

B♭ C Dm
Oh, now Bil - ly Bil - ly don't you lose my
B♭ F Am
num - ber, 'cause you're not an - y - where
G B♭ 1 Am
that I can find you, oh, no.
Em 2 Em D C
don't give up, keep run - ning, keep
D Em D
hid - ing. Don't give up,


C D Em
Bil - ly, if you know you're right. Don't give
D C D
up; you know that I am on your side.
Em D C
Don't give up, oh, Bil - ly,
D
you bet - ter, you bet - ter, you bet - ter run for your
E Am Em
D.S. and Fade
(Return to 𝄋 and Fade)
life.

I Cannot Believe It's True

Words & Music by Phil Collins

Suggested Registration:	Rhythm:	Tempo:
PIANO or VIBRAPHONE	ROCK	MEDIUM



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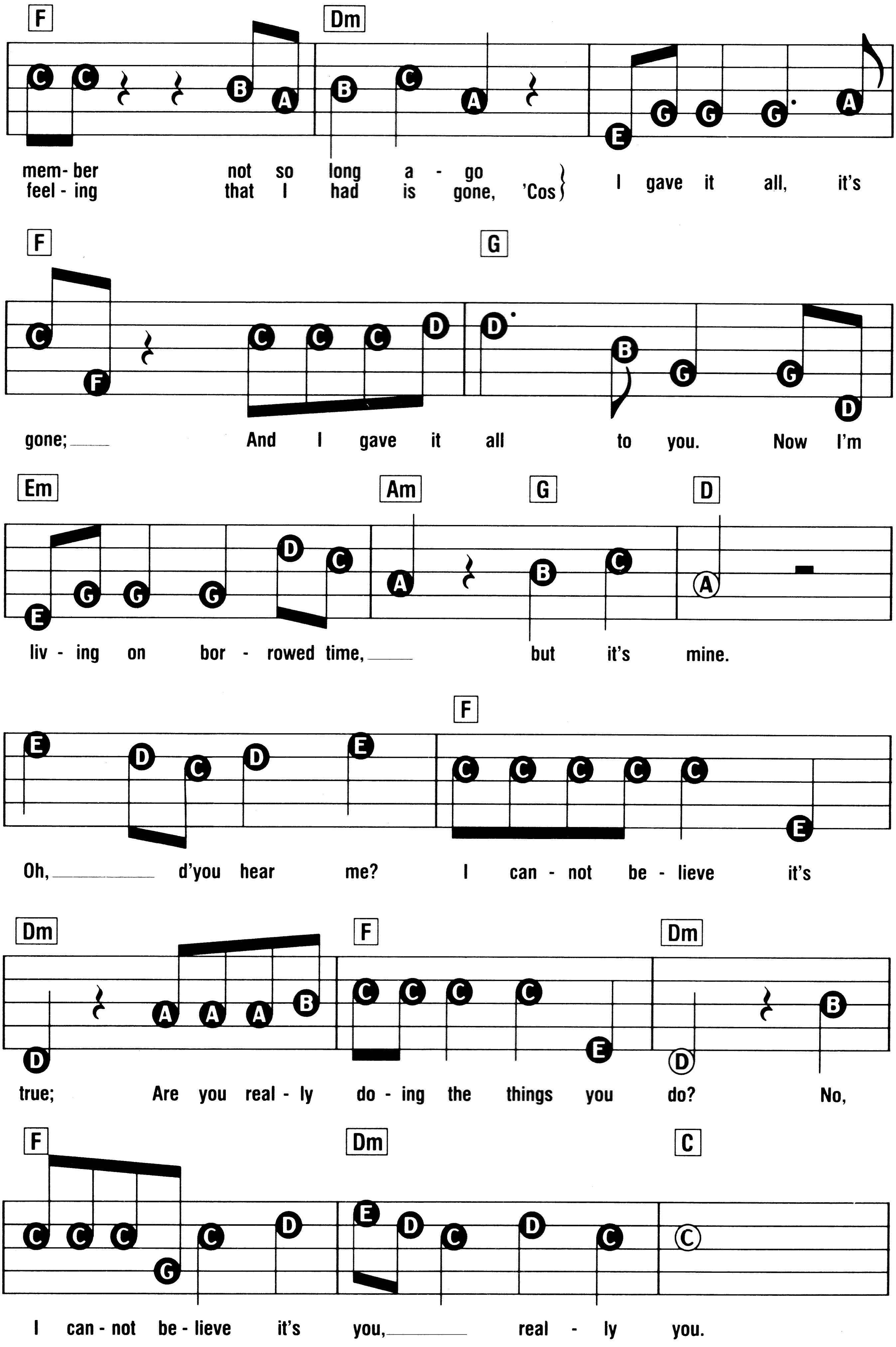
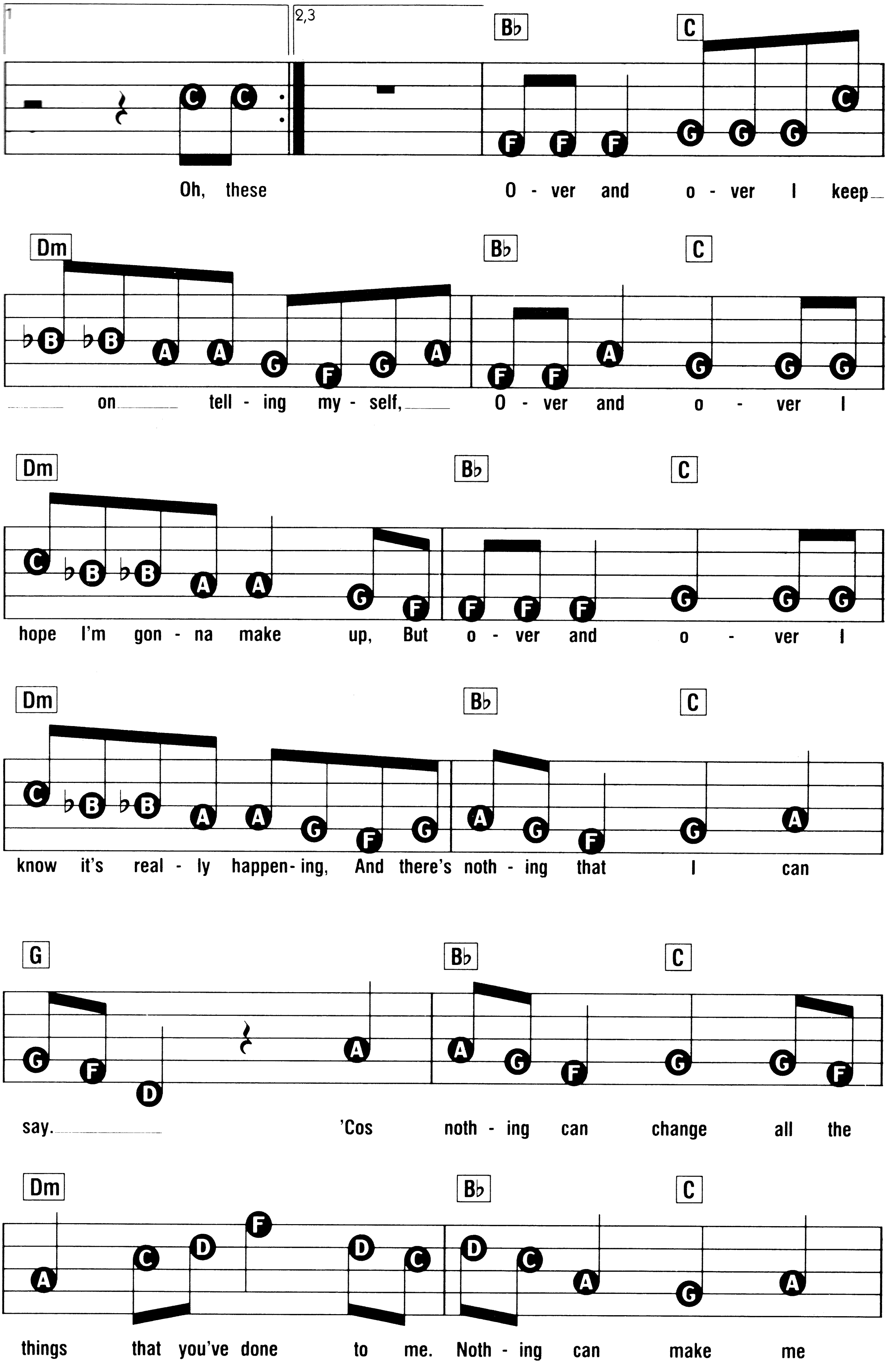
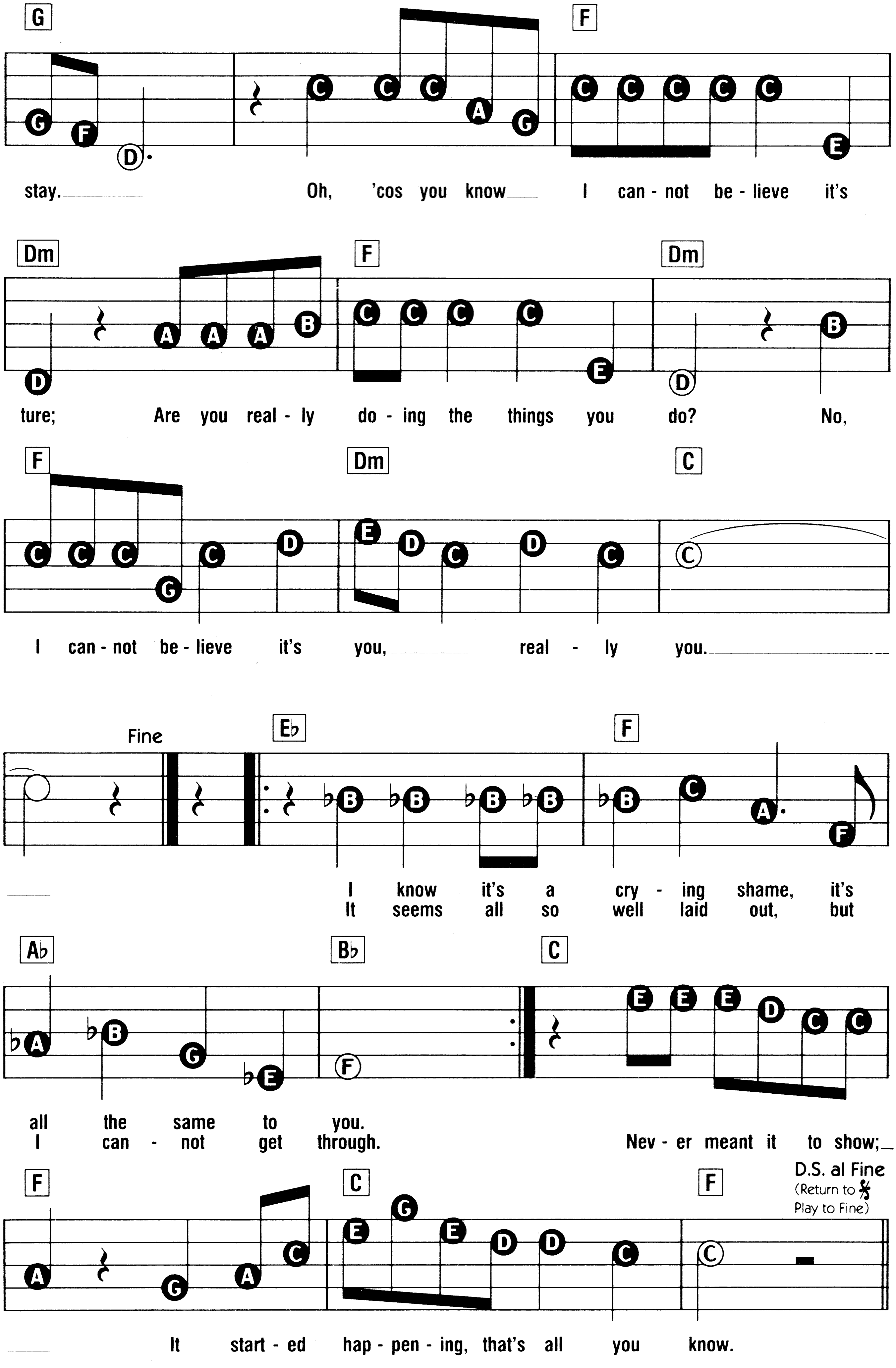

F Dm
mem- ber not so long a - go
feel - ing that I had is gone, 'Cos
I gave it all, it's
F G
gone; And I gave it all to you. Now I'm
Em Am G D
liv - ing on bor - rowed time, but it's mine.
F
Oh, d'you hear me? I can - not be - lieve it's
Dm F Dm
true; Are you real - ly do - ing the things you do? No,
F Dm C
I can - not be - lieve it's you, real - ly you.

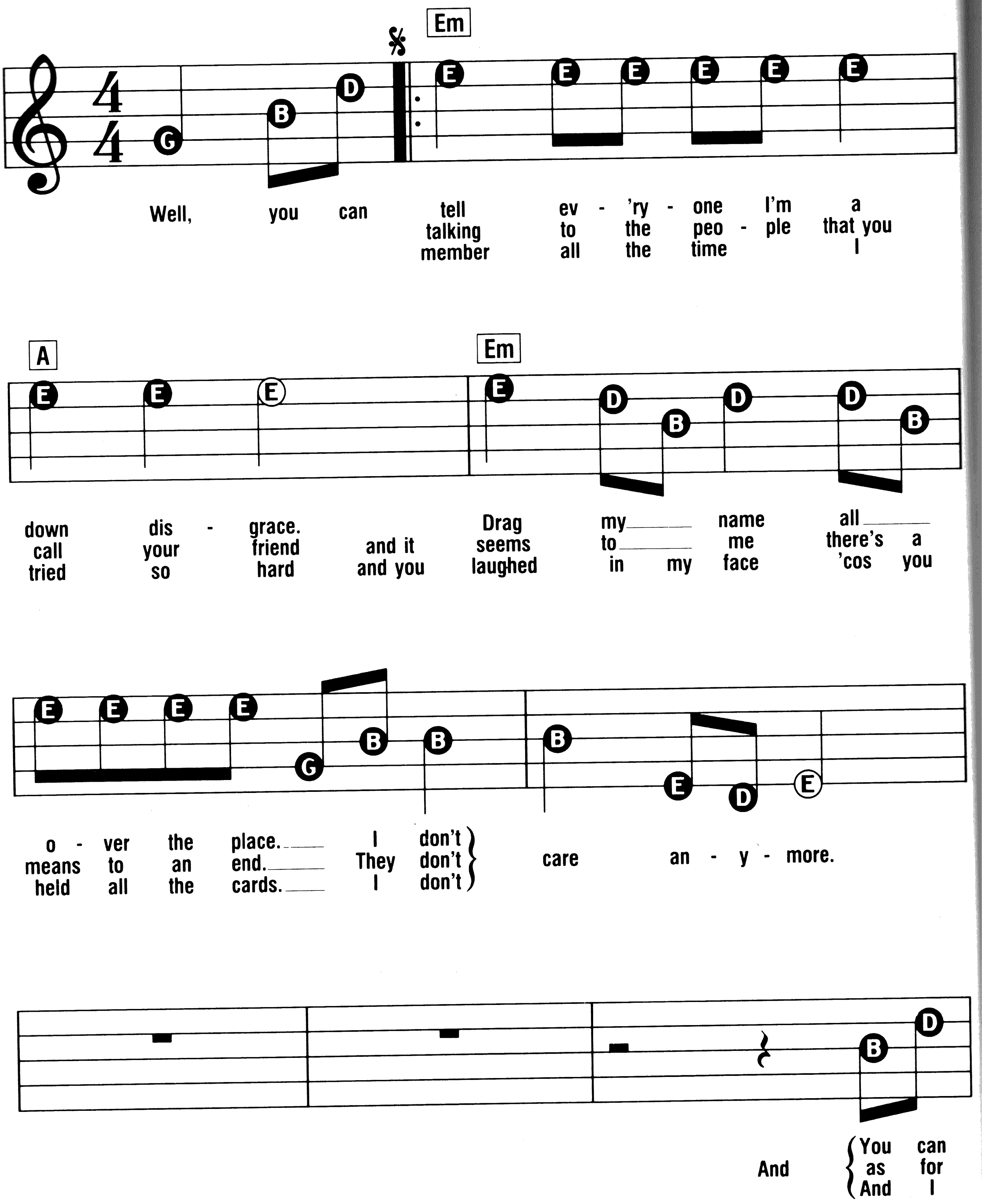

1
2,3
B♭
C
Oh, these
O - ver and o - ver I keep
Dm
B♭
C
on tell - ing my - self, O - ver and o - ver I
Dm
B♭
C
hope I'm gon - na make up, But o - ver and o - ver I
Dm
B♭
C
know it's real - ly happen- ing, And there's noth - ing that I can
G
B♭
C
say. 'Cos noth - ing can change all the
Dm
B♭
C
things that you've done to me. Noth - ing can make me


G F
stay. Oh, 'cos you know I can - not be - lieve it's
Dm F Dm
ture; Are you real - ly do - ing the things you do? No,
F Dm C
I can - not be - lieve it's you, real - ly you.
Fine
E♭ F
I know it's a cry - ing shame, it's
It seems all so well laid out, but
A♭ B♭ C
all the same to you.
I can - not get through.
Nev - er meant it to show;
F C F
D.S. al Fine
(Return to 𝄋 Play to Fine)
It start - ed hap - pen - ing, that's all you know.

I Don't Care Anymore

Words & Music by Phil Collins

Suggested Registration:	Rhythm:	Tempo:
TRUMPET or GUITAR	ROCK	MEDIUM



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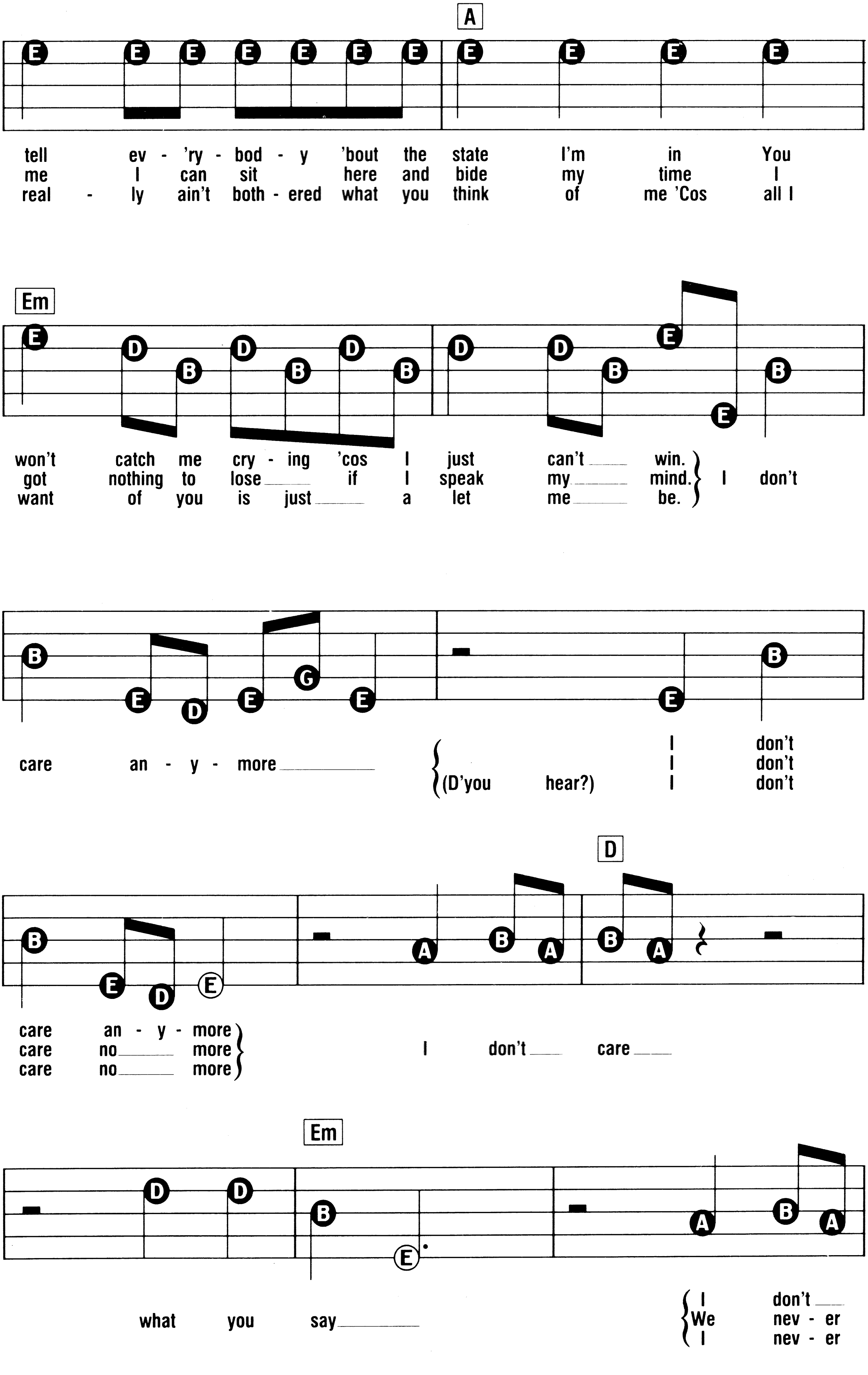
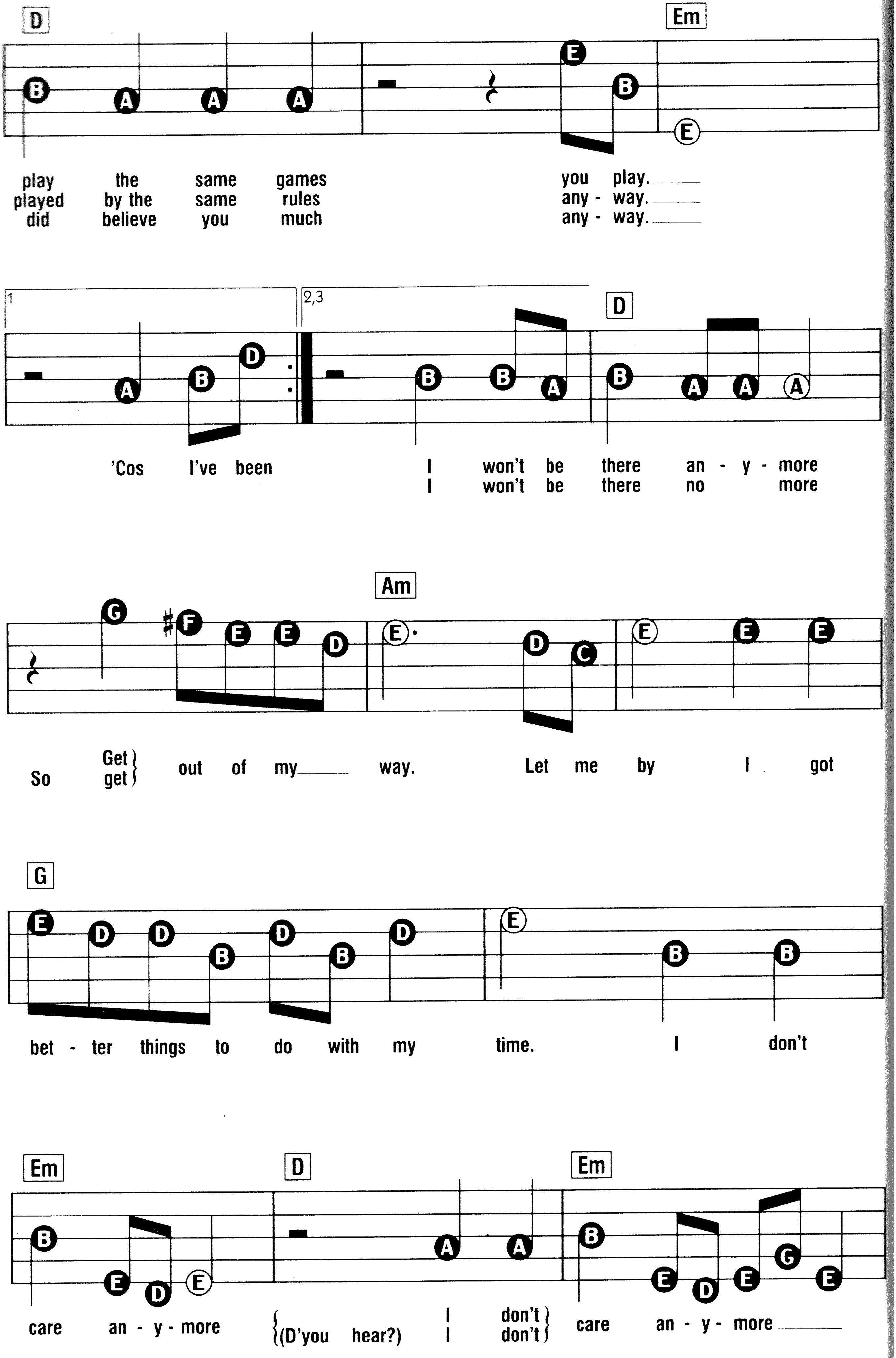
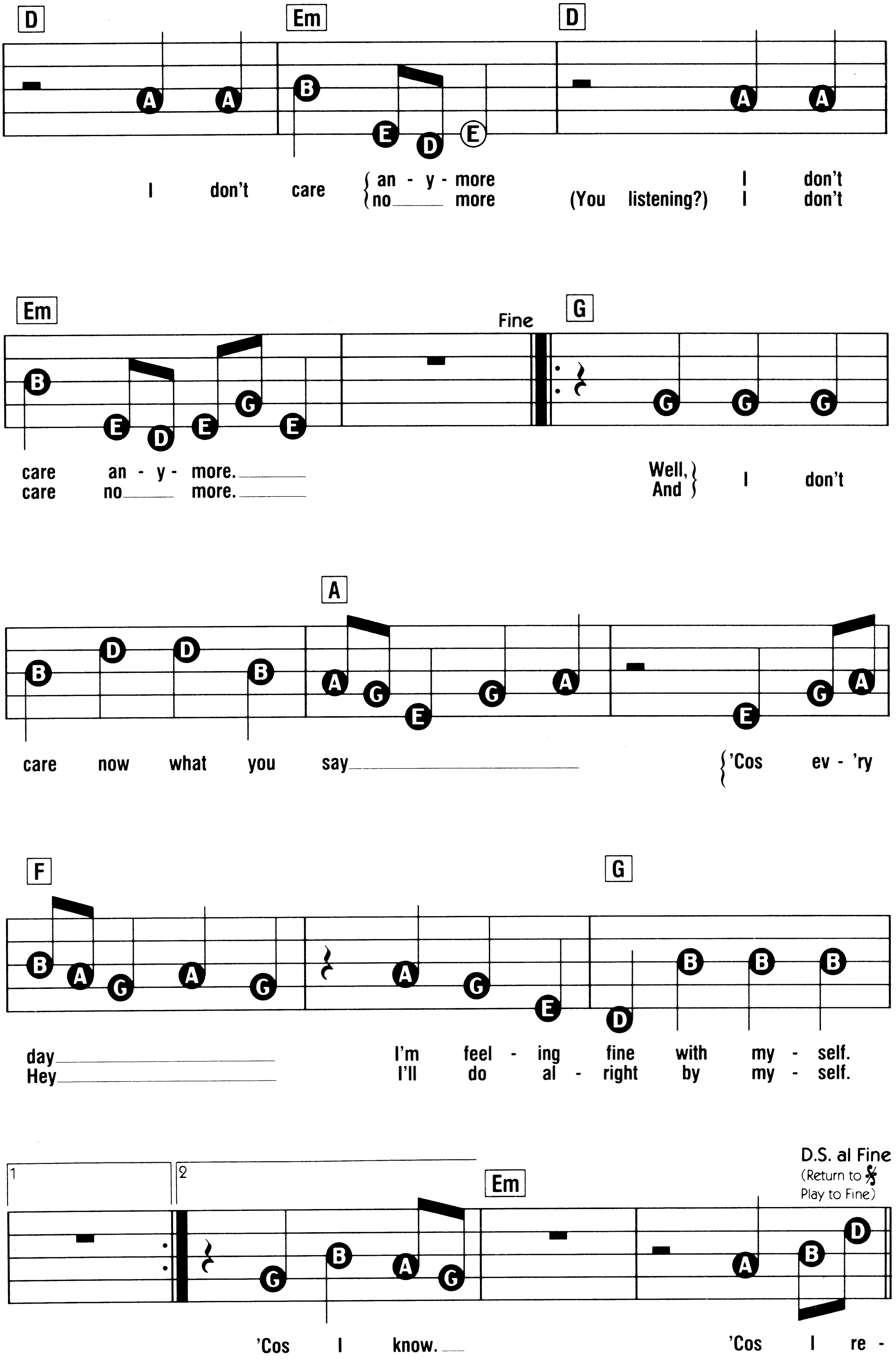

A
tell ev - 'ry - bod - y 'bout the state I'm in You
me I can sit here and bide my time I
real - ly ain't both - ered what you think of me 'Cos all I
Em
won't catch me cry - ing 'cos I just can't win.
got nothing to lose if I speak my mind. I don't
want of you is just a let me be.
care an - y - more
I don't
I don't
(D'you hear?) I don't
D
care an - y - more
care no more
care no more
I don't care
Em
what you say
I don't
We nev - er
I nev - er

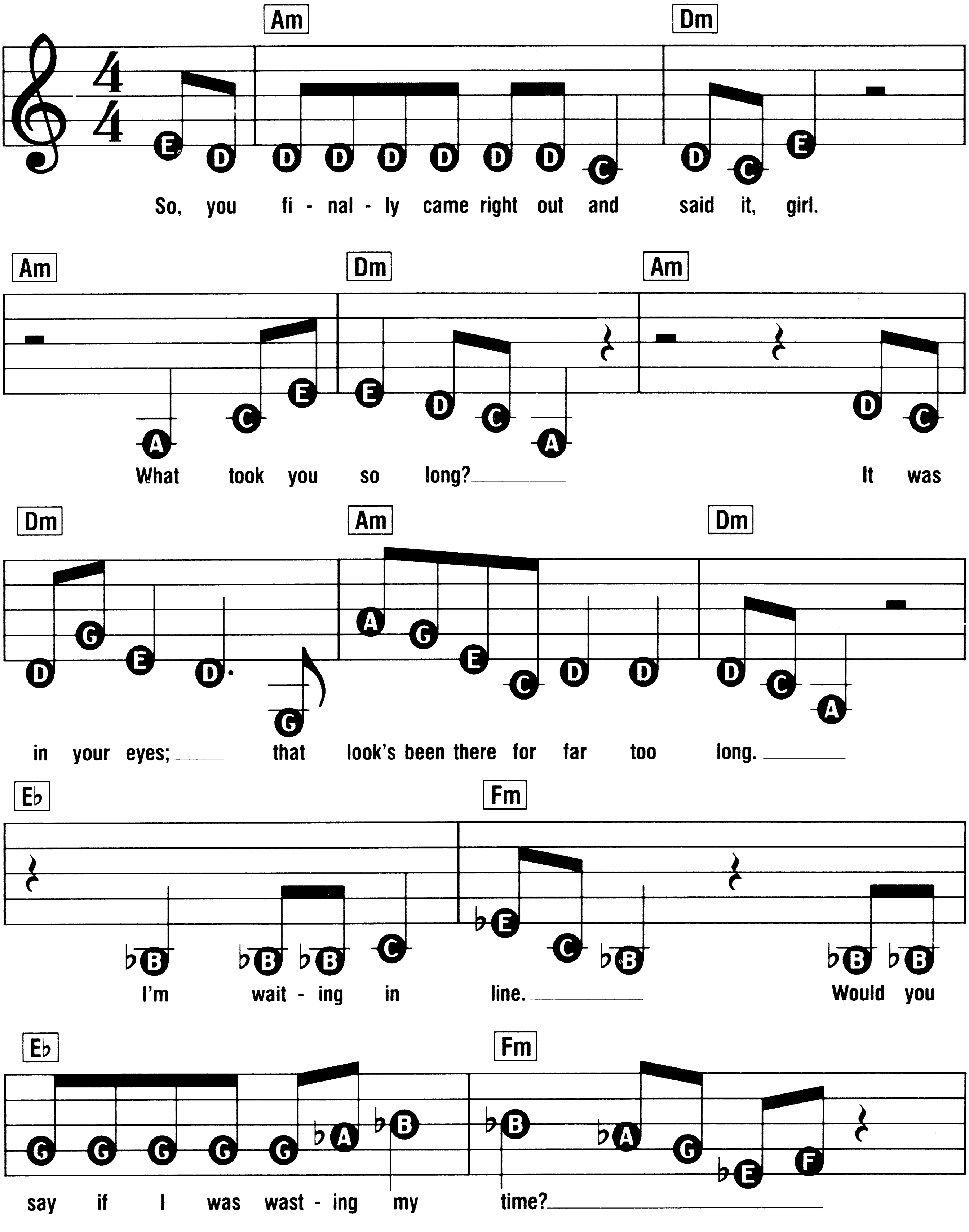

D
Em
play the same games you play.
played by the same rules any - way.
did believe you much any - way.
1
2,3
D
'Cos I've been
I won't be there an - y - more
I won't be there no more
Am
So Get get out of my way. Let me by I got
G
bet - ter things to do with my time. I don't
Em
D
Em
care an - y - more (D'you hear?) I don't care an - y - more
I don't


D
Em
D
I don't care { an - y - more / no more
(You listening?) I don't
Em
Fine
G
care an - y - more.
care no more.
Well, / And I don't
A
care now what you say
'Cos ev - 'ry
F
G
day
Hey
I'm feel - ing fine with my - self.
I'll do al - right by my - self.
1
2
Em
D.S. al Fine
(Return to 𝄋 Play to Fine)
'Cos I know.
'Cos I re -

I Missed Again

Words & Music by Phil Collins

Suggested Registration:	Rhythm:	Tempo:
PIANO or JAZZ ORGAN	ROCK	MEDIUM



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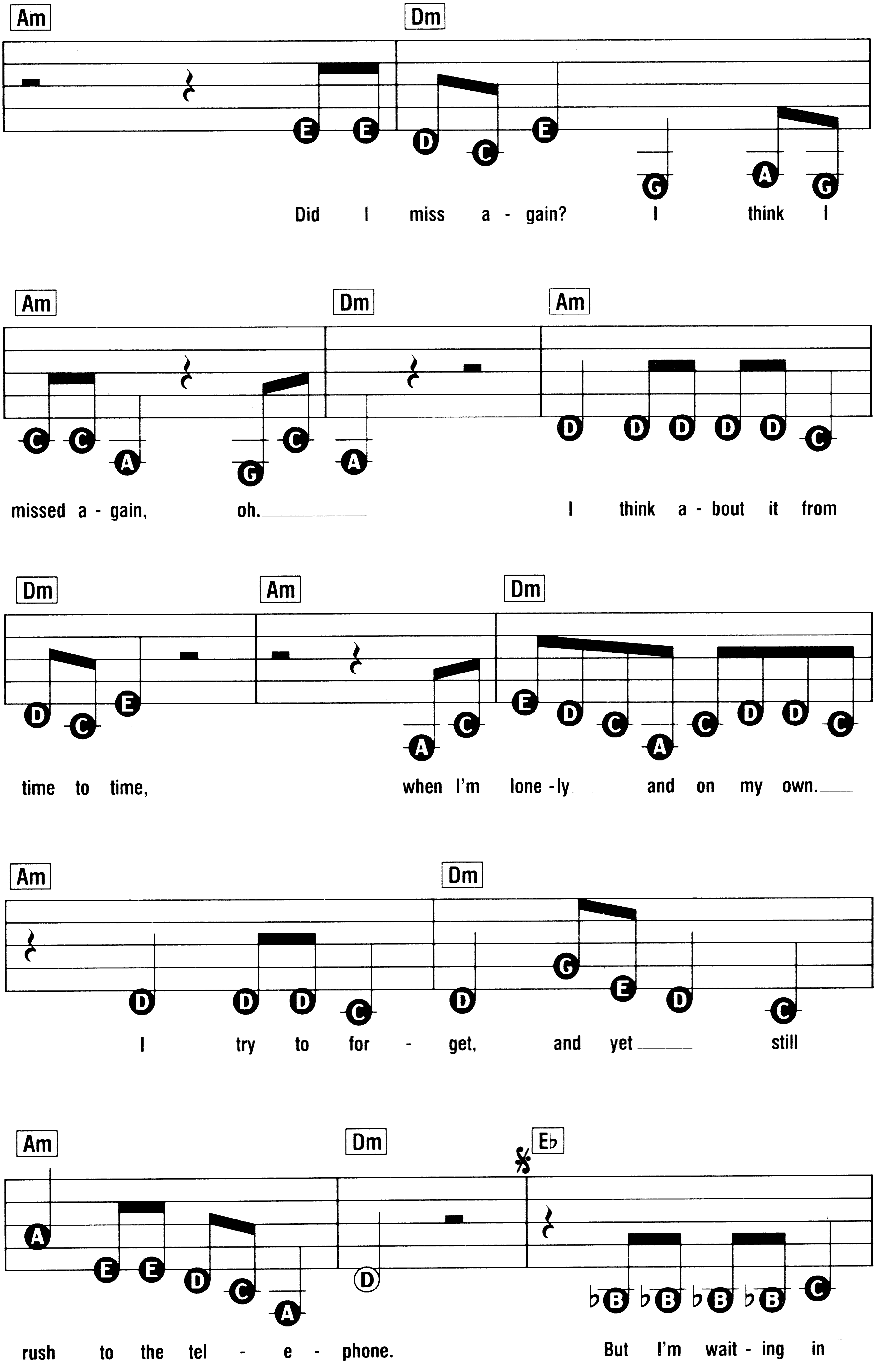
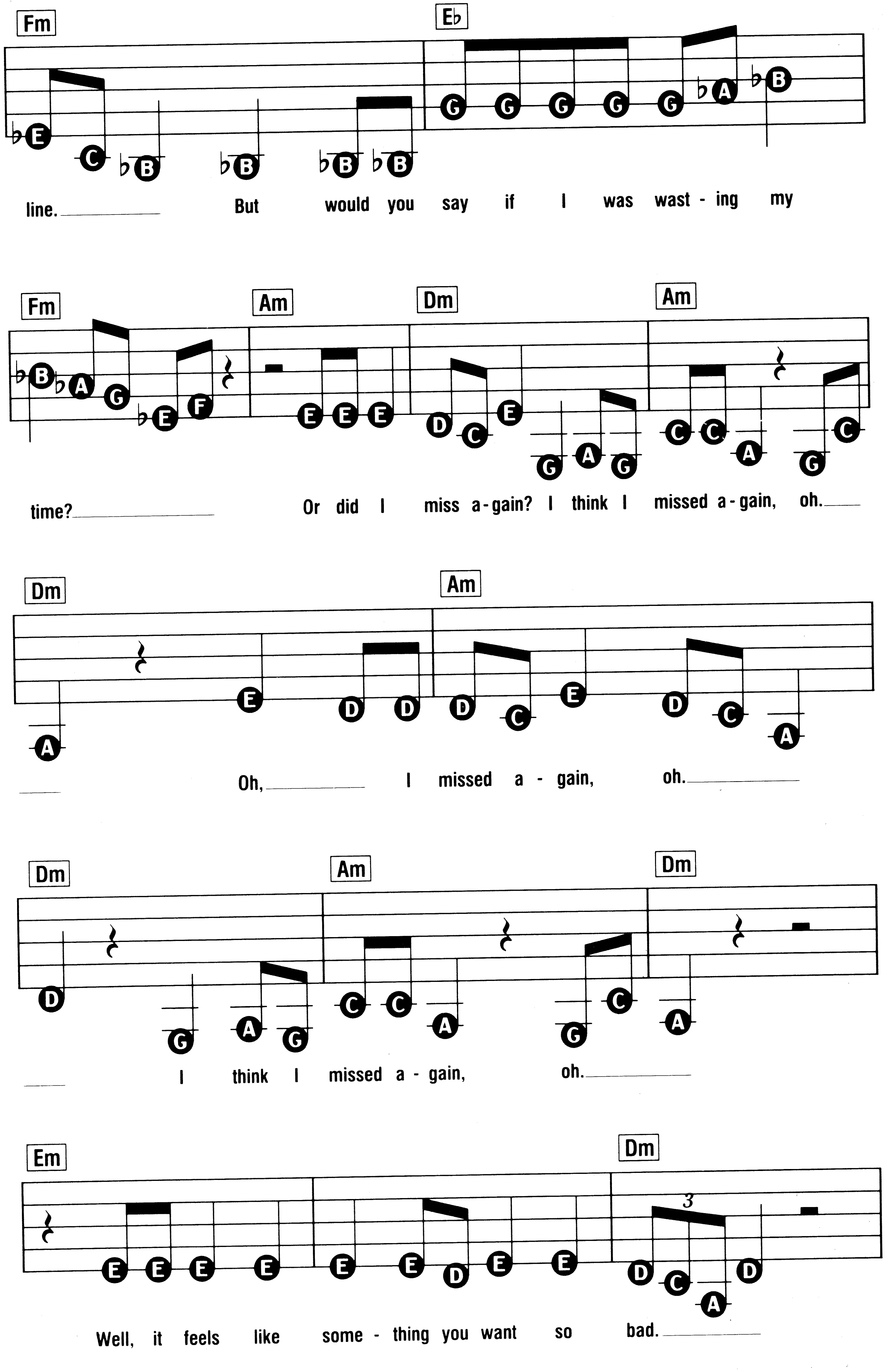
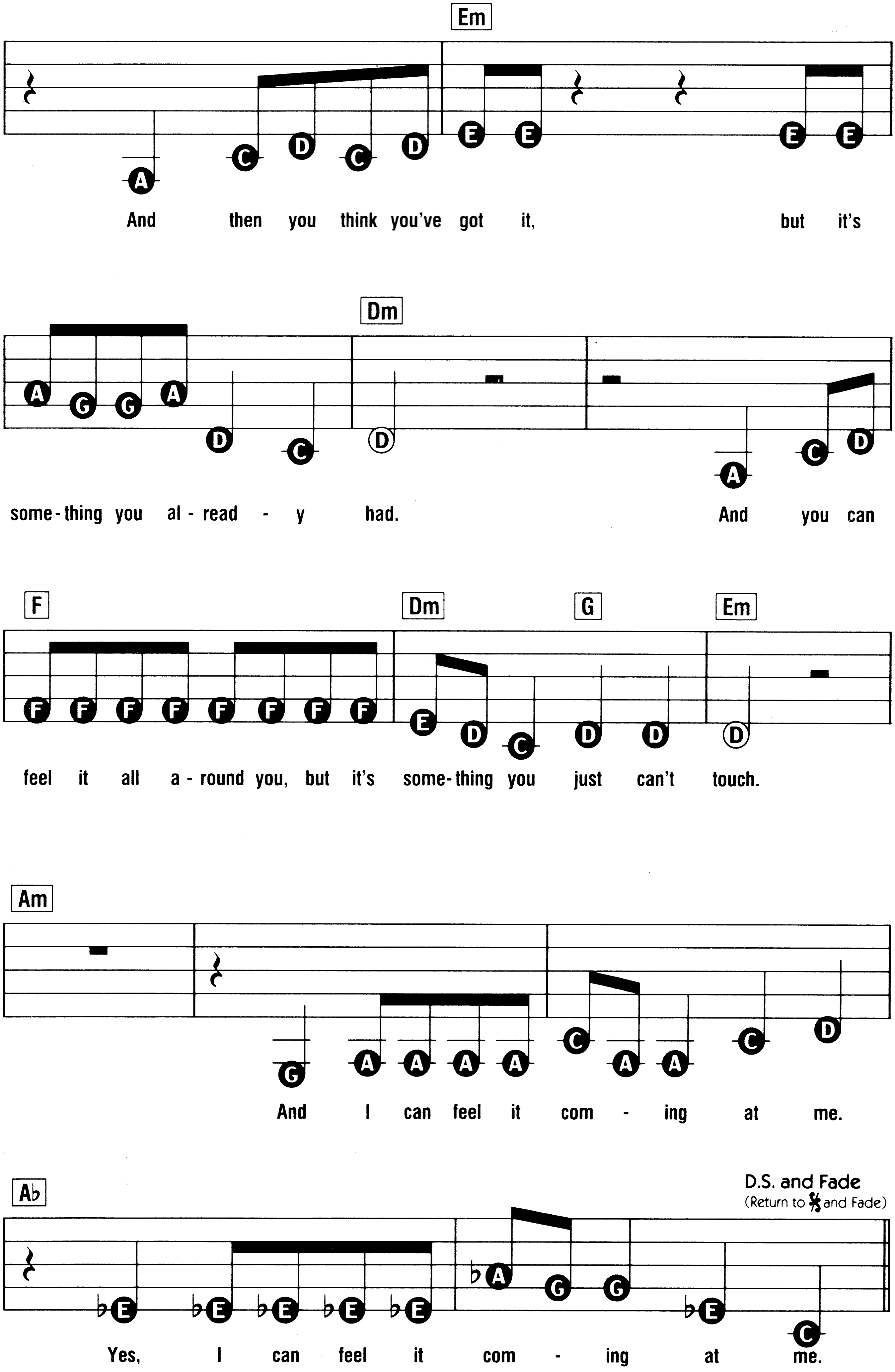

Am Dm
Did I miss a - gain? I think I
Am Dm Am
missed a - gain, oh.
I think a - bout it from
Dm Am Dm
time to time,
when I'm lone - ly and on my own.
Am Dm
I try to for - get, and yet still
Am Dm E♭
rush to the tel - e - phone.
But I'm wait - ing in


Fm Eb
line. But would you say if I was wast - ing my
Fm Am Dm Am
time? Or did I miss a-gain? I think I missed a-gain, oh.
Dm Am
Oh, I missed a - gain, oh.
Dm Am Dm
I think I missed a - gain, oh.
Em Dm
Well, it feels like some - thing you want so bad.


Em
And then you think you've got it, but it's
Dm
some-thing you al - read - y had. And you can
F
Dm
G
Em
feel it all a - round you, but it's some-thing you just can't touch.
Am
And I can feel it com - ing at me.
A♭
D.S. and Fade
(Return to 𝄋 and Fade)
Yes, I can feel it com - ing at me.

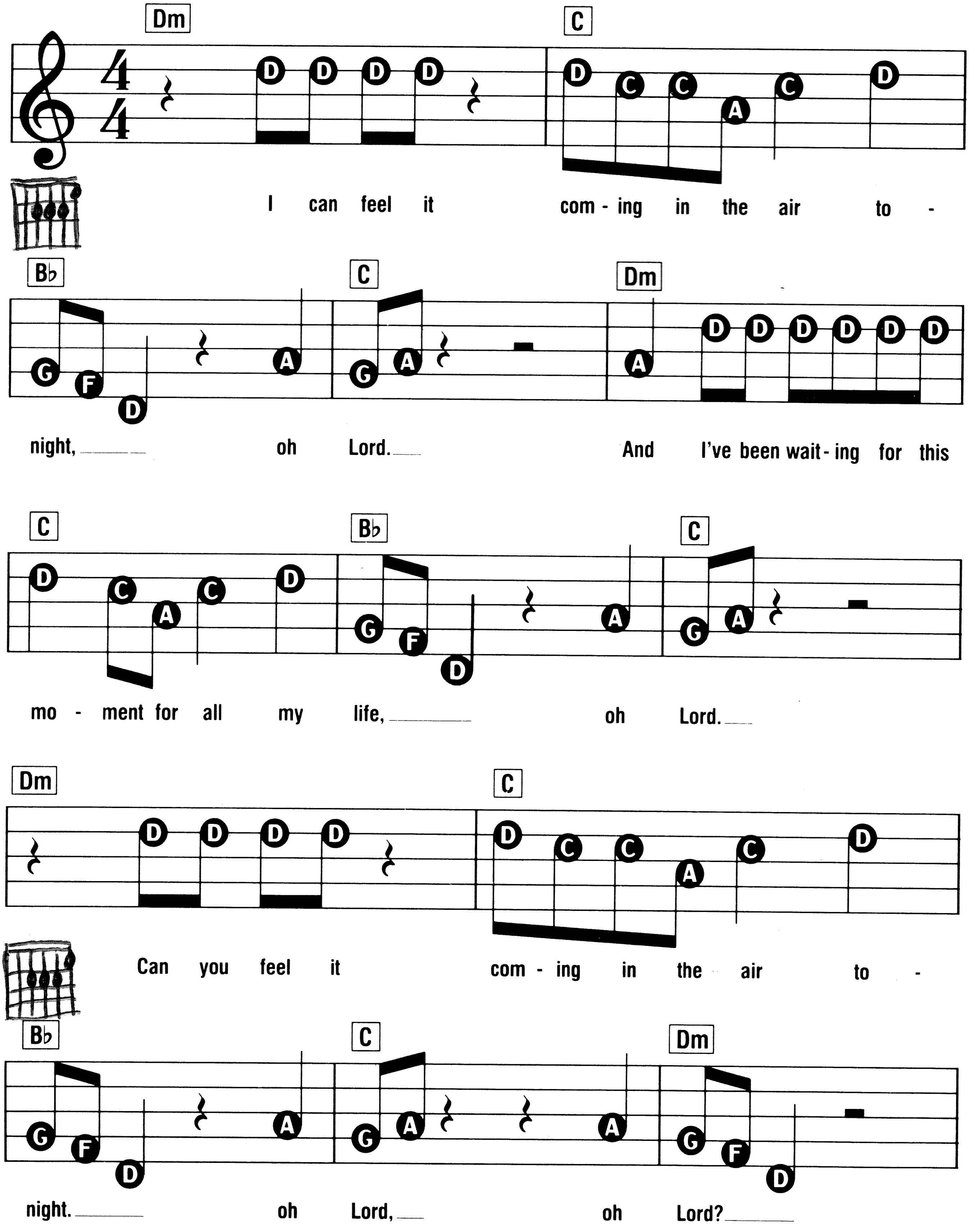
In The Air Tonight

Words & Music by Phil Collins

Suggested Registration: TRUMPET or JAZZ ORGAN

Rhythm: ROCK

Tempo: MEDIUM



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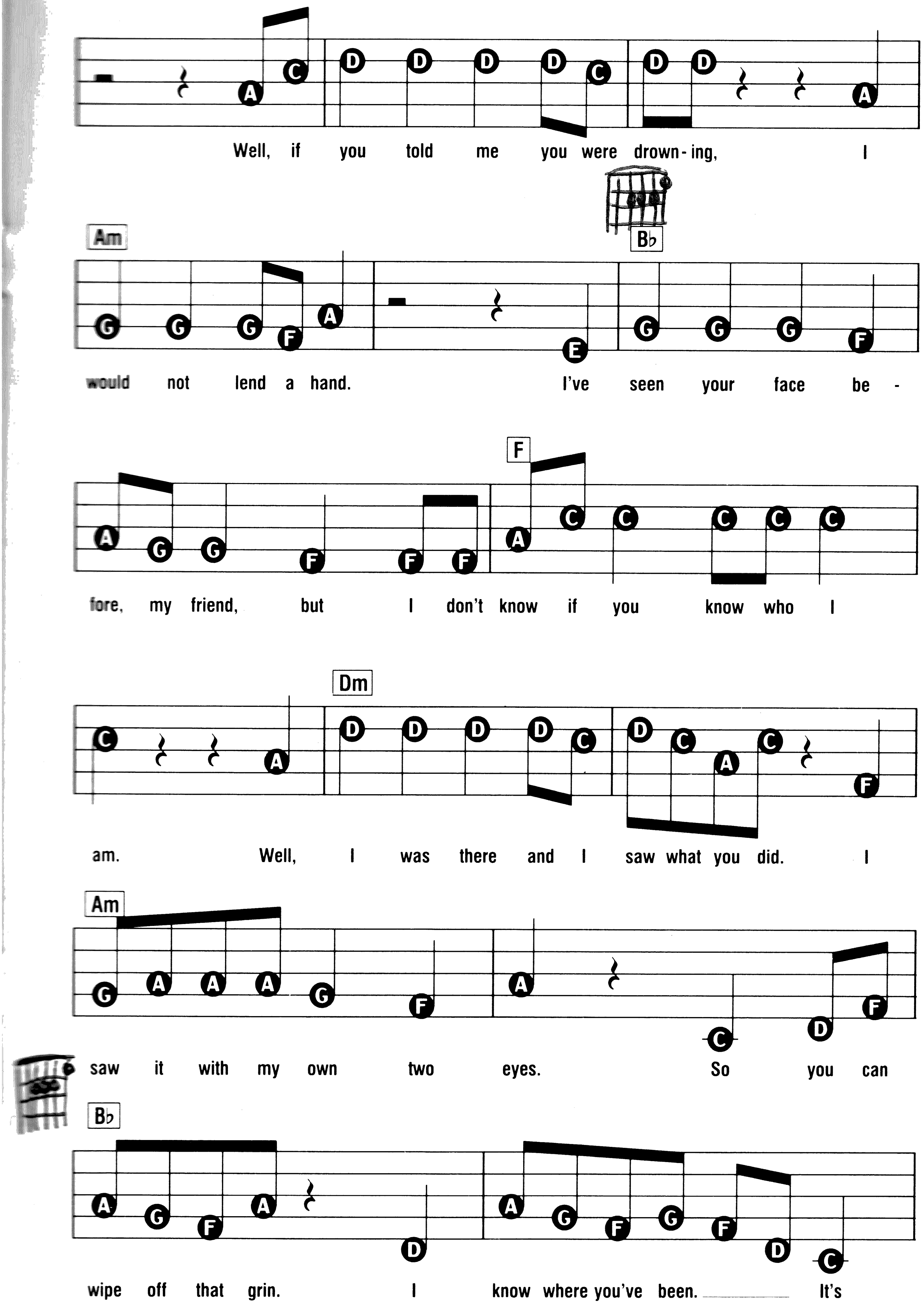
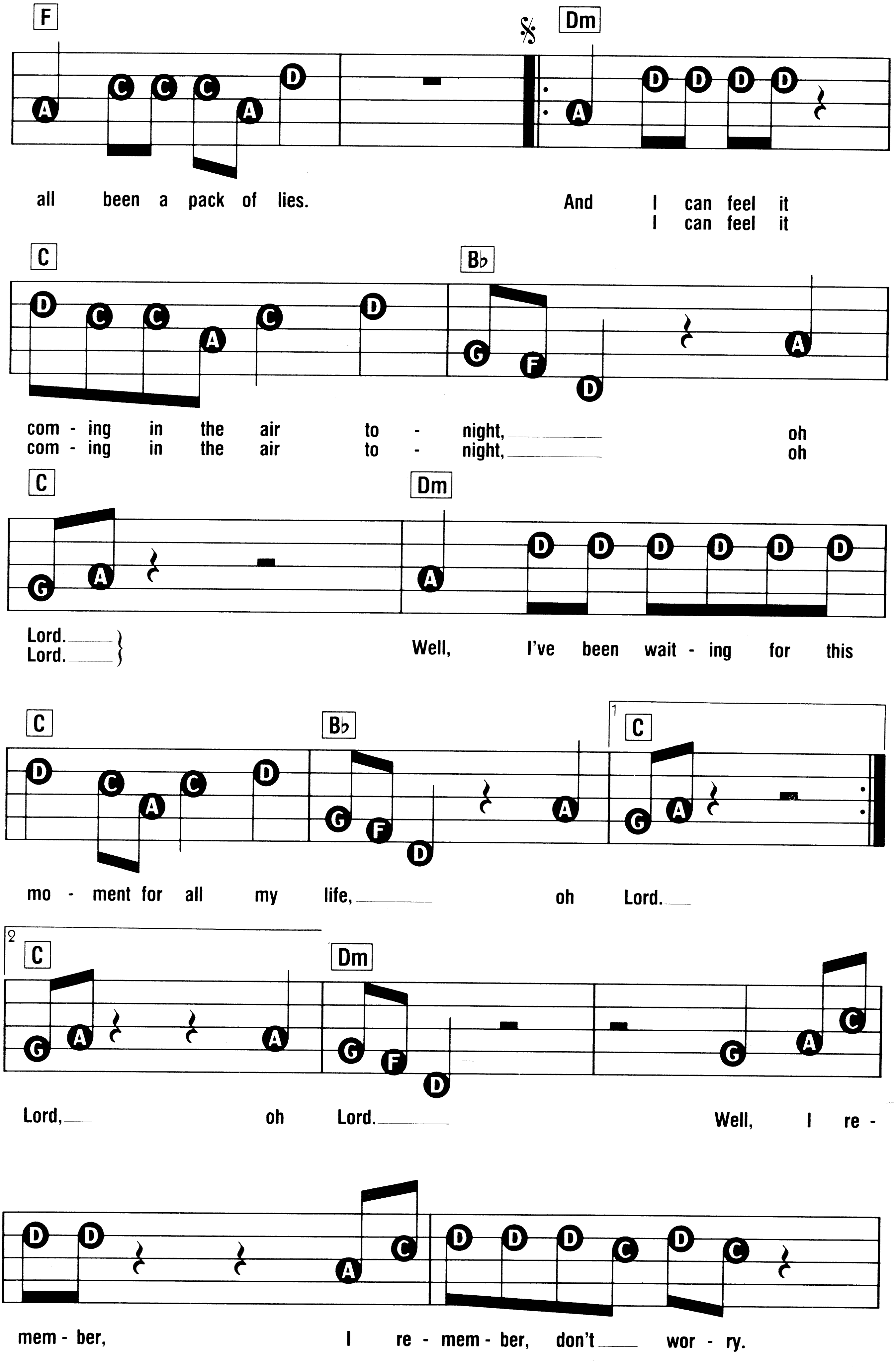
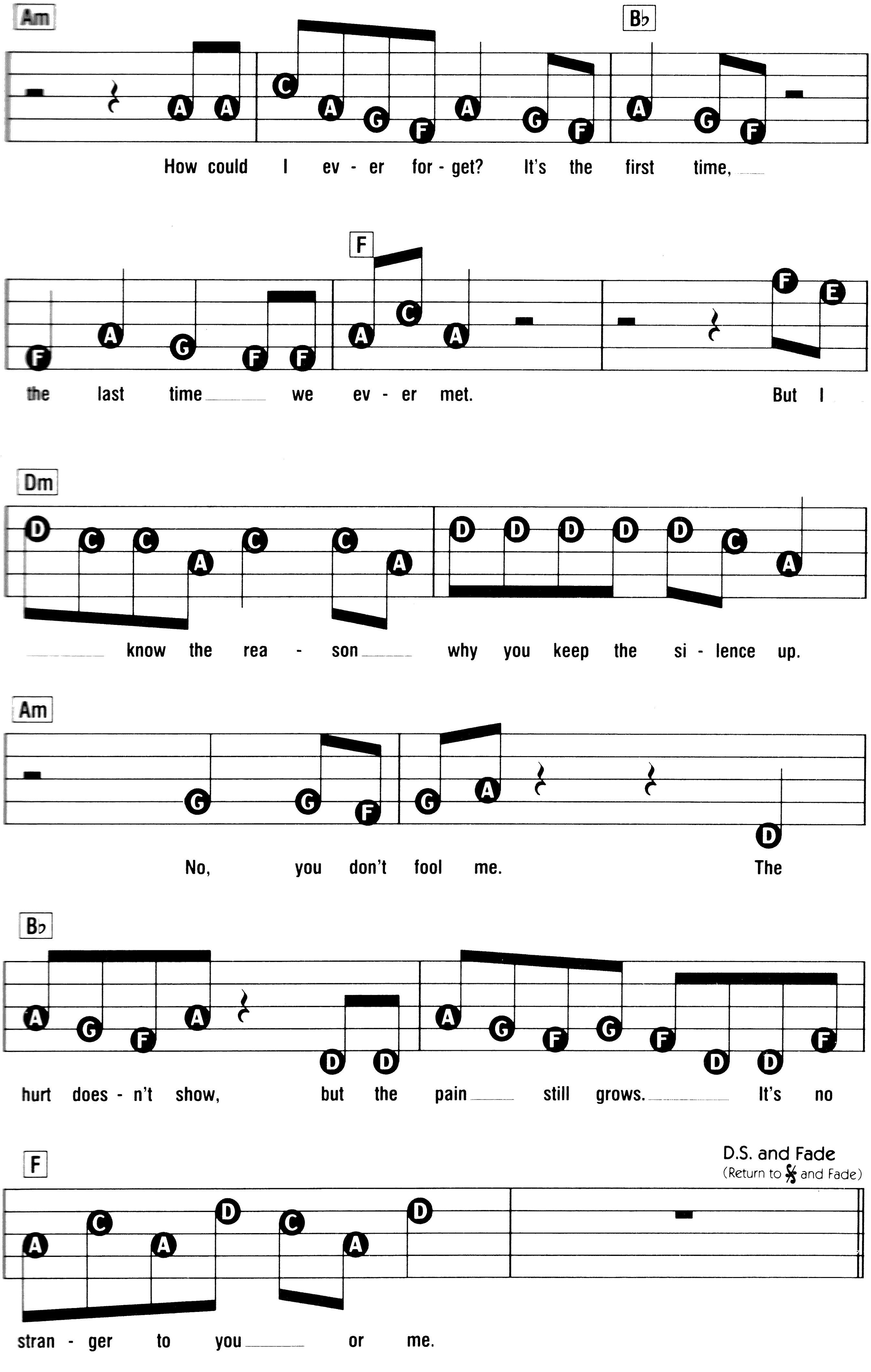

Well, if you told me you were drown-ing, I
Am
would not lend a hand.
B♭
I've seen your face be -
fore, my friend, but
F
I don't know if you know who I
am.
Dm
Well, I was there and I saw what you did. I
Am
saw it with my own two eyes.
So you can
B♭
wipe off that grin.
I know where you've been.
It's


F
Dm
all been a pack of lies.
And I can feel it
I can feel it
C
B♭
com - ing in the air to - night,
oh
com - ing in the air to - night,
oh
C
Dm
Lord.
Lord.
Well, I've been wait - ing for this
C
B♭
1
C
mo - ment for all my life,
oh Lord.
2
C
Dm
Lord,
oh Lord.
Well, I re -
mem - ber,
I re - mem - ber, don't wor - ry.


Am
Bb
How could I ev - er for - get? It's the first time,
F
the last time we ev - er met. But I
Dm
know the rea - son why you keep the si - lence up.
Am
No, you don't fool me. The
Bb
hurt does - n't show, but the pain still grows. It's no
F
D.S. and Fade
(Return to 𝄋 and Fade)
stran - ger to you or me.

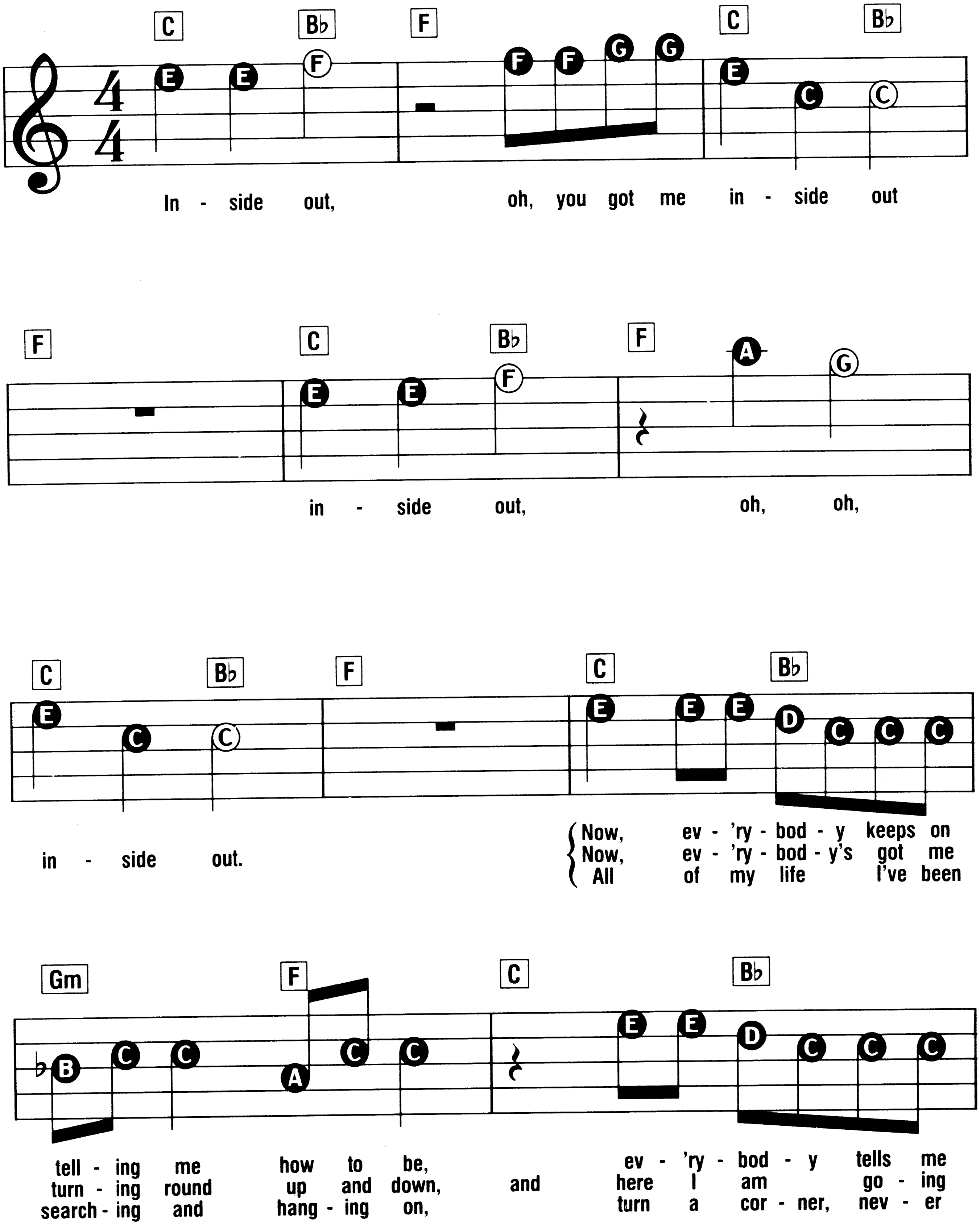
Inside Out

Words & Music by Phil Collins

Suggested Registration:
VIBRAPHONE
or
PIANO

Rhythm:
ROCK

Tempo:
MEDIUM



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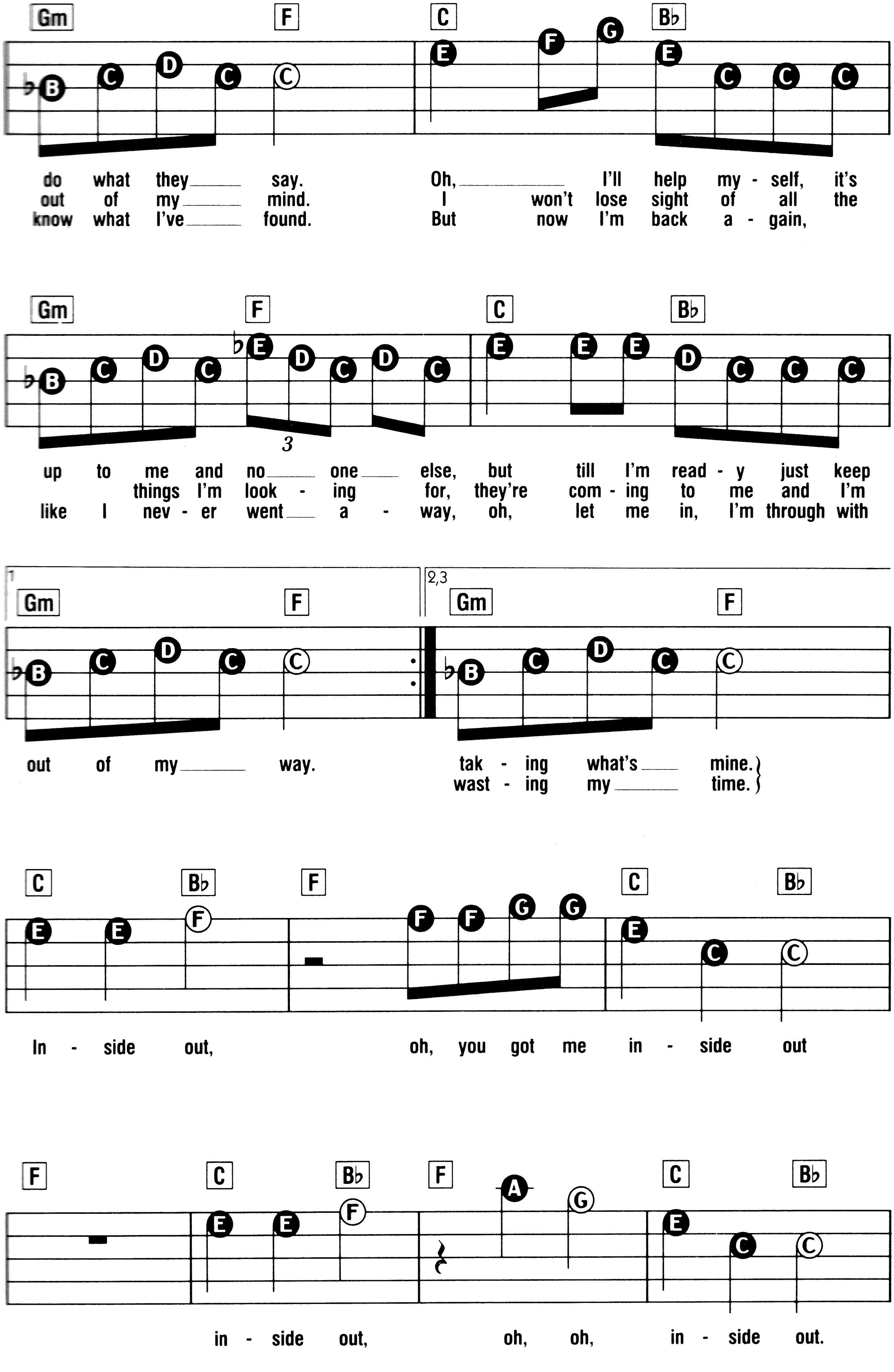
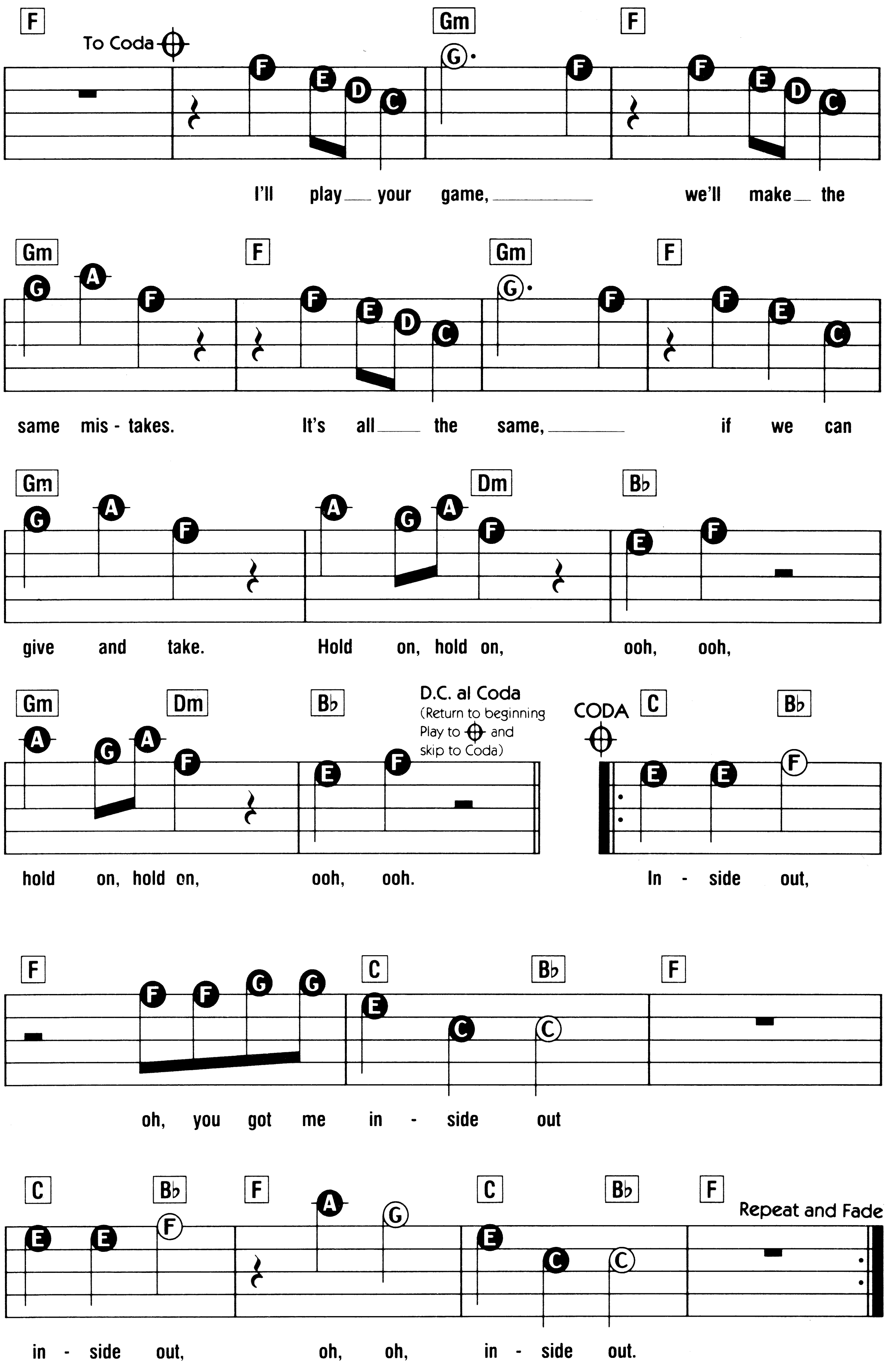

Gm F C B♭
do what they___ say. Oh,___ I'll help my - self, it's
out of my___ mind. I won't lose sight of all the
know what I've___ found. But now I'm back a - gain,
Gm F C B♭
3
up to me and no___ one___ else, but till I'm read - y just keep
things I'm look - ing for, they're com - ing to me and I'm
like I nev - er went___ a - way, oh, let me in, I'm through with
1
Gm F
out of my___ way.
2,3
Gm F
tak - ing what's___ mine.
wast - ing my___ time.
C B♭ F C B♭
In - side out, oh, you got me in - side out
F C B♭ F C B♭
in - side out, oh, oh, in - side out.


F Gm F
To Coda
I'll play your game, we'll make the
Gm F Gm F
same mis - takes. It's all the same, if we can
Gm Dm Bb
give and take. Hold on, hold on, ooh, ooh,
Gm Dm Bb
D.C. al Coda
(Return to beginning
Play to and
skip to Coda)
hold on, hold on, ooh, ooh.
CODA
C Bb
In - side out,
F C Bb F
oh, you got me in - side out
C Bb F C Bb F
Repeat and Fade
in - side out, oh, oh, in - side out.

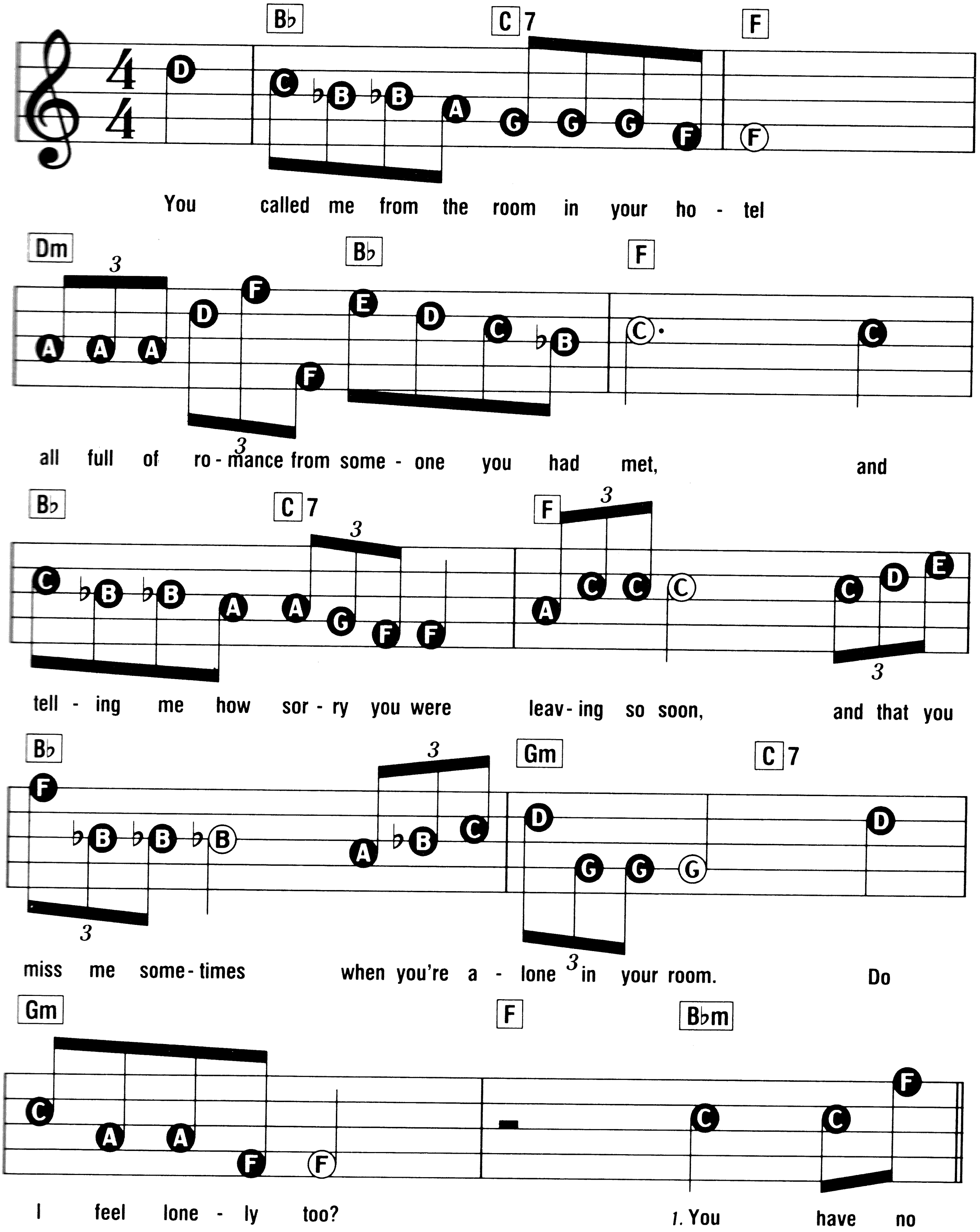
Separate Lives

Words & Music by Stephen Bishop

Suggested Registration: STRINGS or PIANO

Rhythm: ROCK

Tempo: MEDIUM



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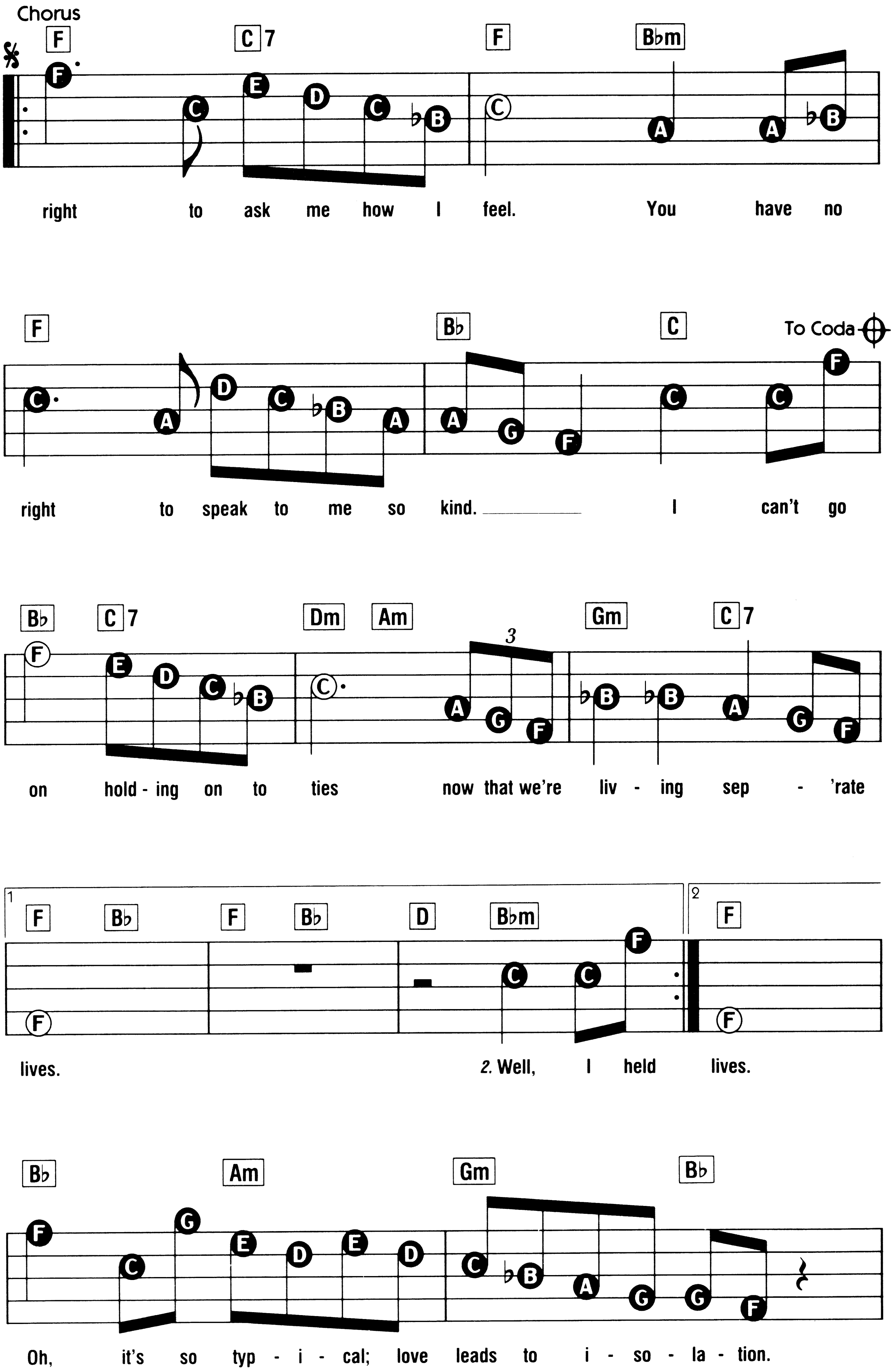
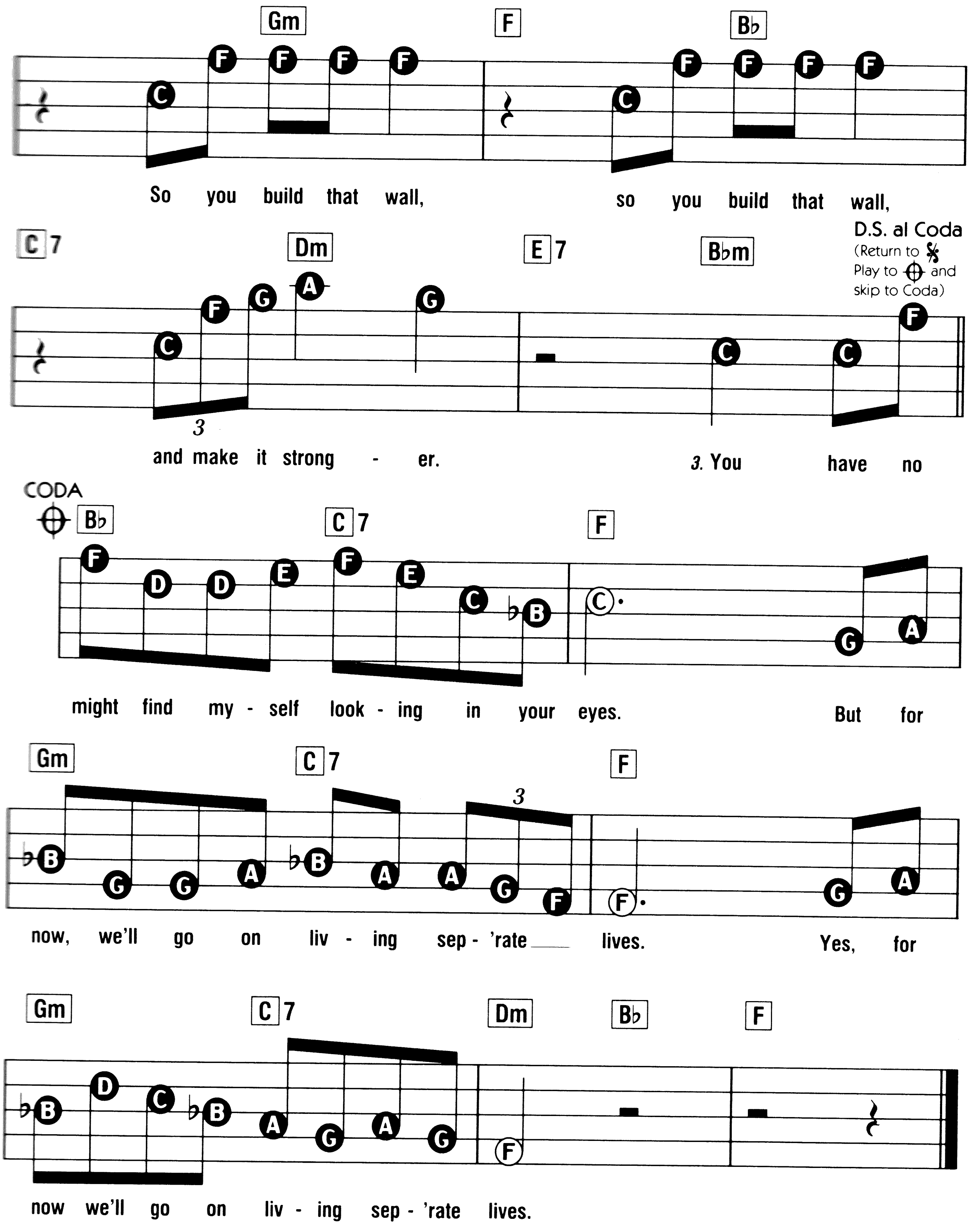

Chorus
F C7 F B♭m
right to ask me how I feel. You have no
F B♭ C To Coda
right to speak to me so kind. I can't go
B♭ C7 Dm Am Gm C7
on hold - ing on to ties now that we're liv - ing sep - 'rate
1 F B♭ F B♭ D B♭m 2 F
lives. 2. Well, I held lives.
B♭ Am Gm B♭
Oh, it's so typ - i - cal; love leads to i - so - la - tion.



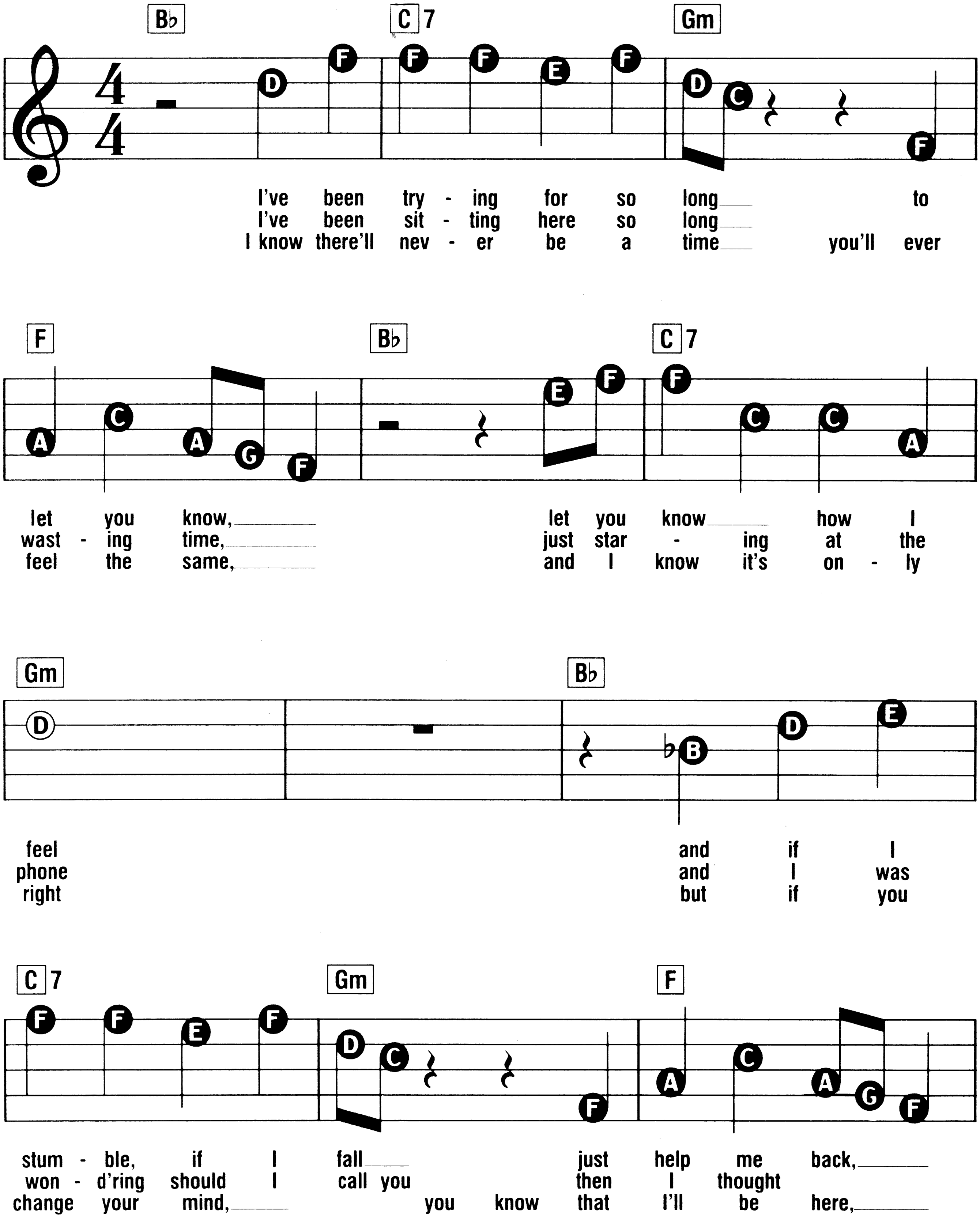
Chorus 2:
Well, I held on to let you go.
And if you lost your love for me,
You never let it show.
There was no way to compromise.
So now we're living separate lives.

Chorus 3:
You have no right to ask me how I feel.
You have no right to speak to me so kind.
Someday I might find myself looking in your eyes.
But for now, we'll go on living separate lives.
Yes, for now we'll go on living separate lives.

One More Night

Words & Music by Phil Collins

Suggested Registration:	Rhythm:	Tempo:
STRINGS or PIANO	SOFT ROCK or LATIN AMERICAN	MEDIUM



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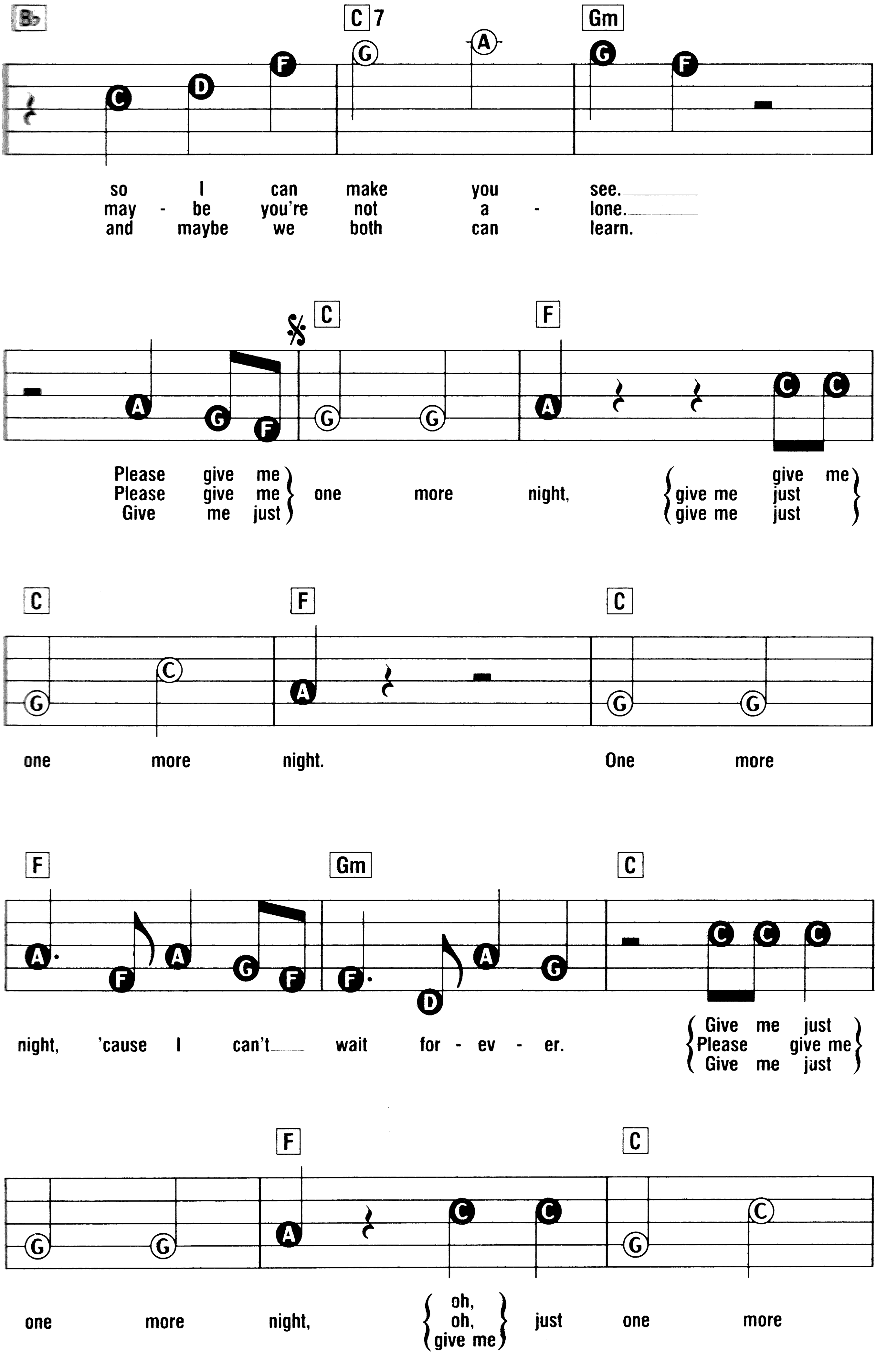
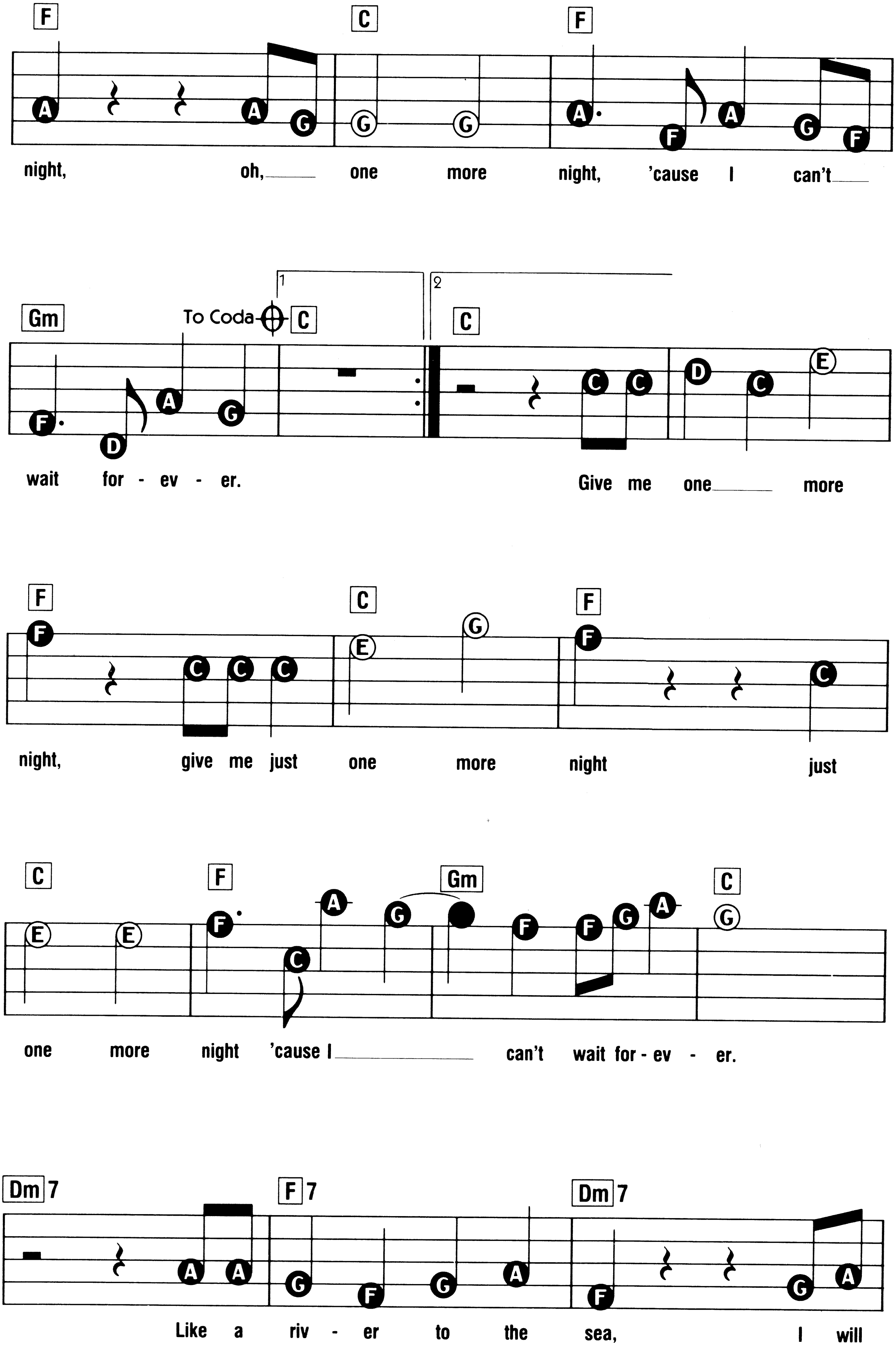
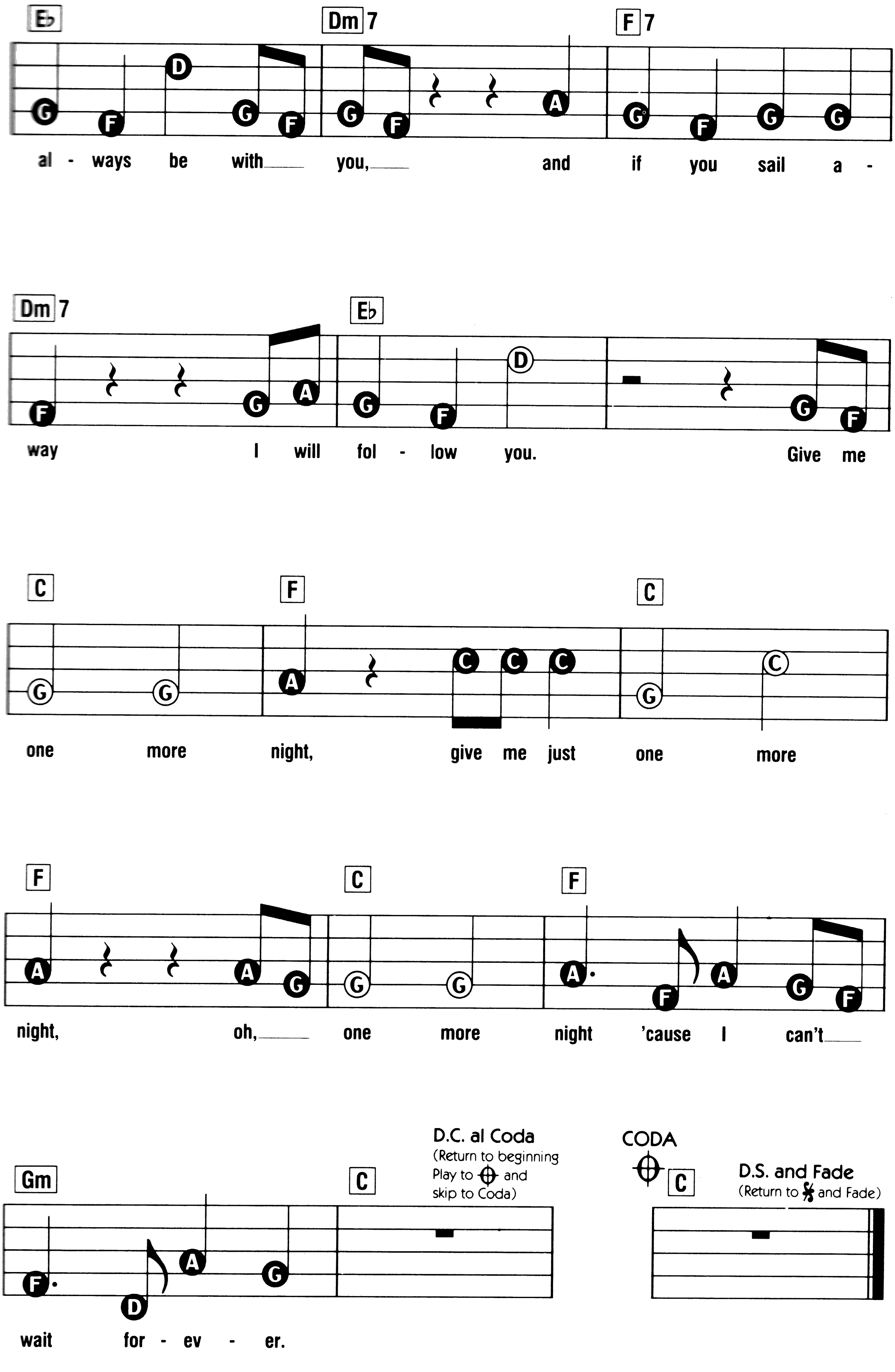


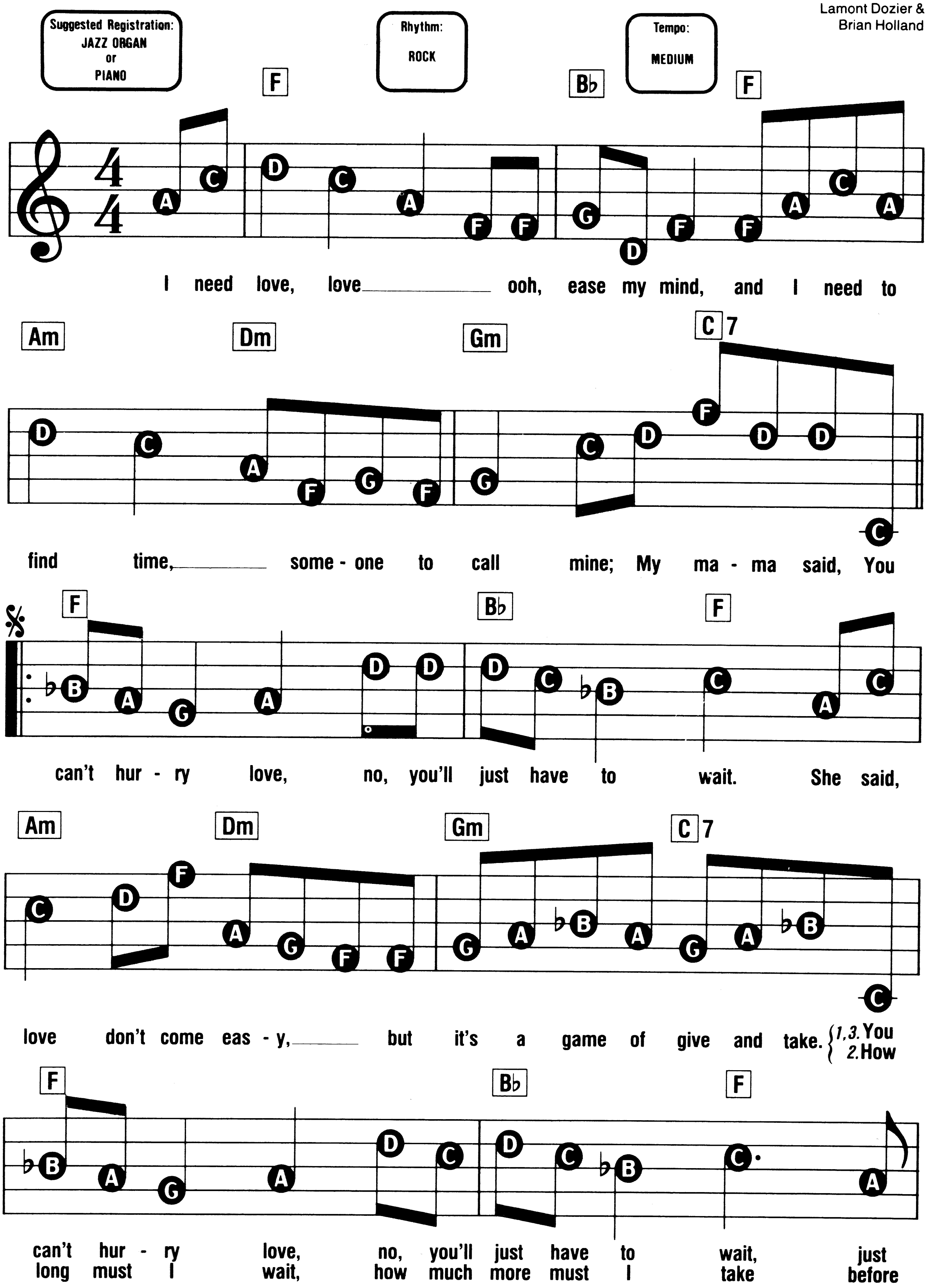
B♭
C7
Gm
so I can make you see.
may - be you're not a - lone.
and maybe we both can learn.
C
F
Please give me / Please give me / Give me just
one more night,
give me / give me just / give me just
C
F
C
one more night.
One more
F
Gm
C
night, 'cause I can't wait for - ev - er.
Give me just / Please give me / Give me just
F
C
one more night,
oh, / oh, / give me
just one more


F C F
night, oh, one more night, 'cause I can't
Gm To Coda C C
1 2
wait for - ev - er. Give me one more
F C F
night, give me just one more night just
C F Gm C
one more night 'cause I can't wait for - ev - er.
Dm 7 F 7 Dm 7
Like a riv - er to the sea, I will


E♭ Dm7 F7
al - ways be with you, and if you sail a -
Dm7 E♭
way I will fol - low you. Give me
C F C
one more night, give me just one more
F C F
night, oh, one more night 'cause I can't
Gm C
wait for - ev - er.
D.C. al Coda
(Return to beginning
Play to ⊕ and
skip to Coda)
CODA
C
D.S. and Fade
(Return to 𝄋 and Fade)

You Can't Hurry Love

Words & Music by Eddie Holland,
Lamont Dozier &
Brian Holland



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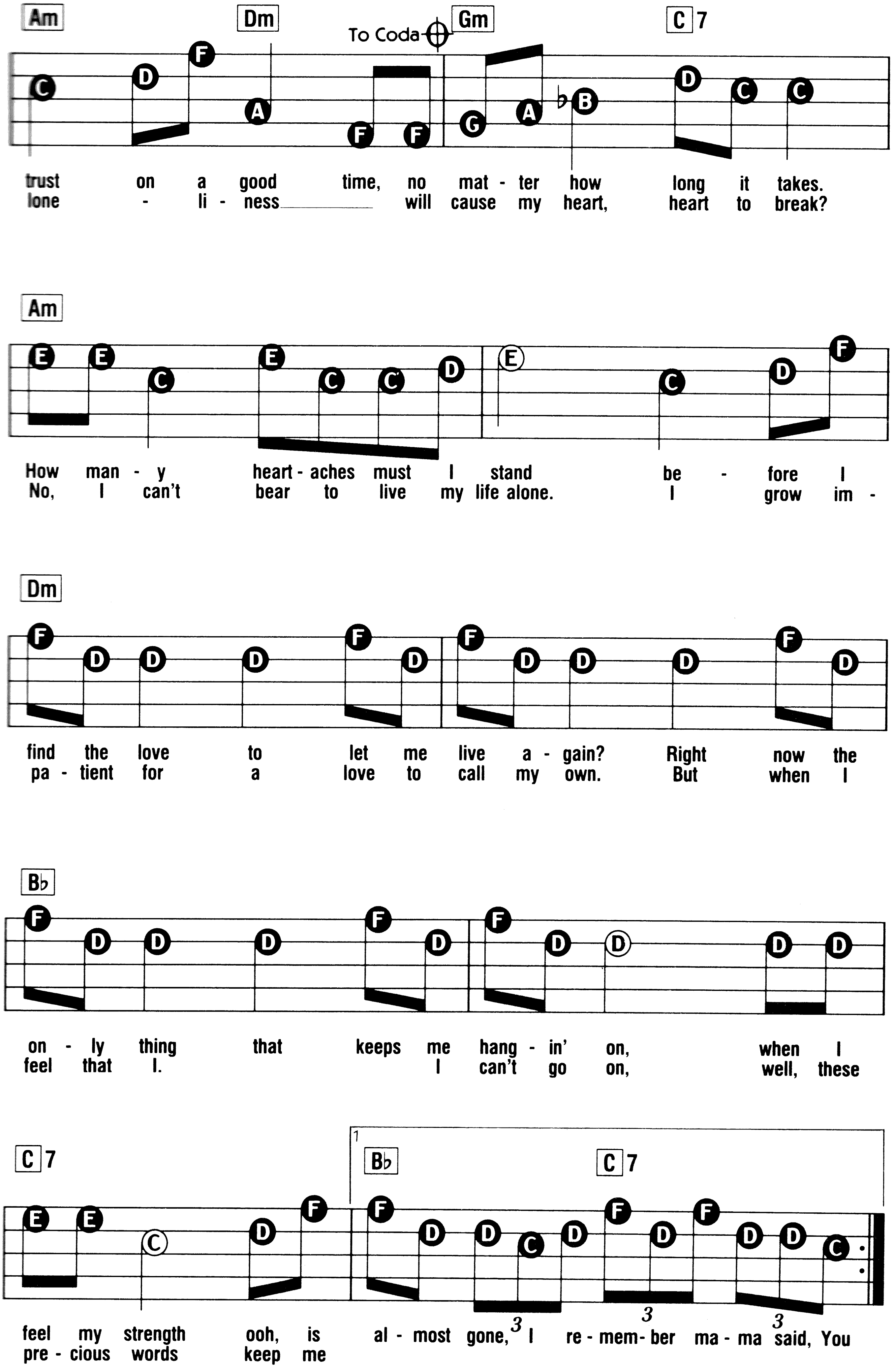
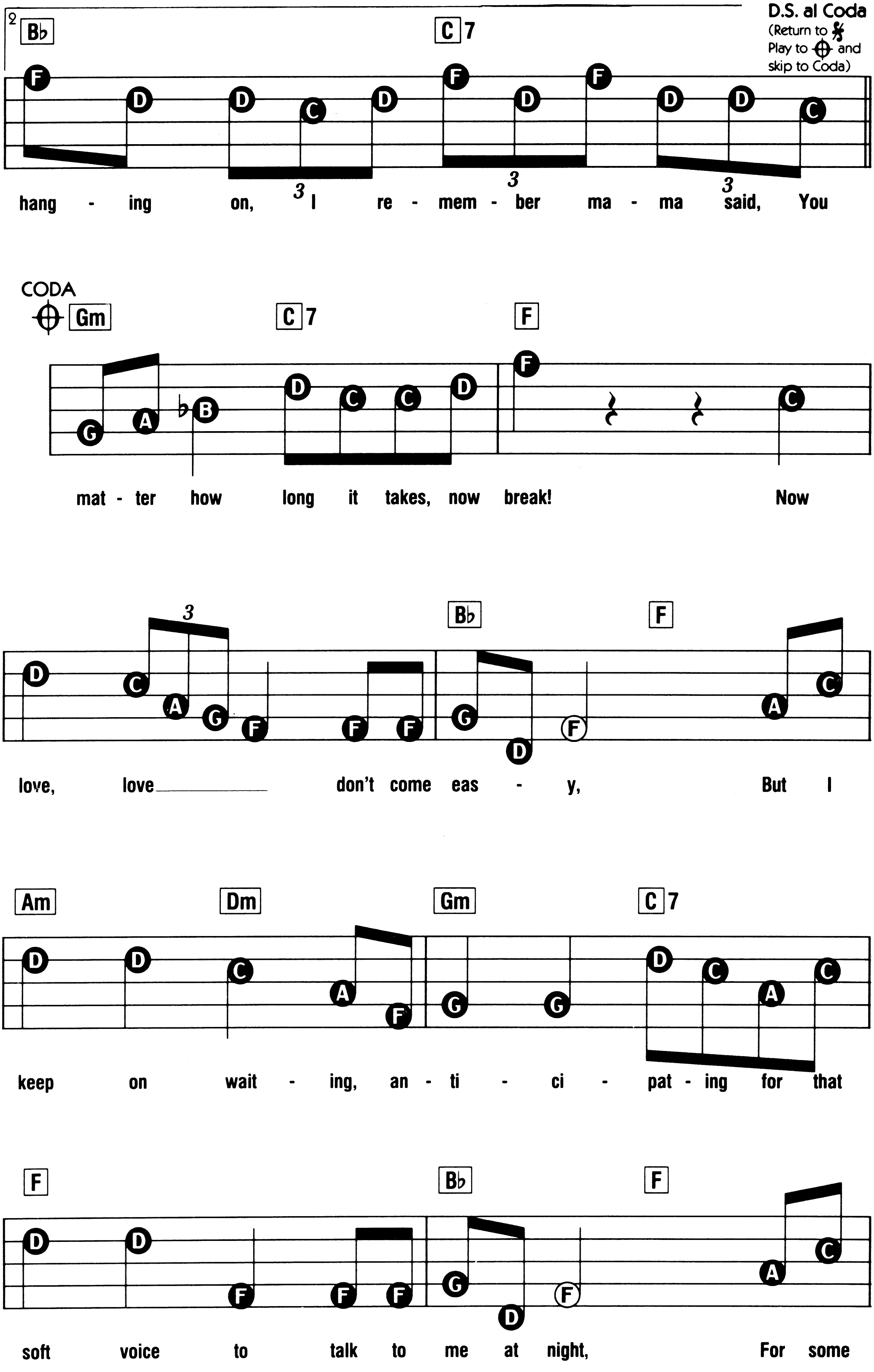
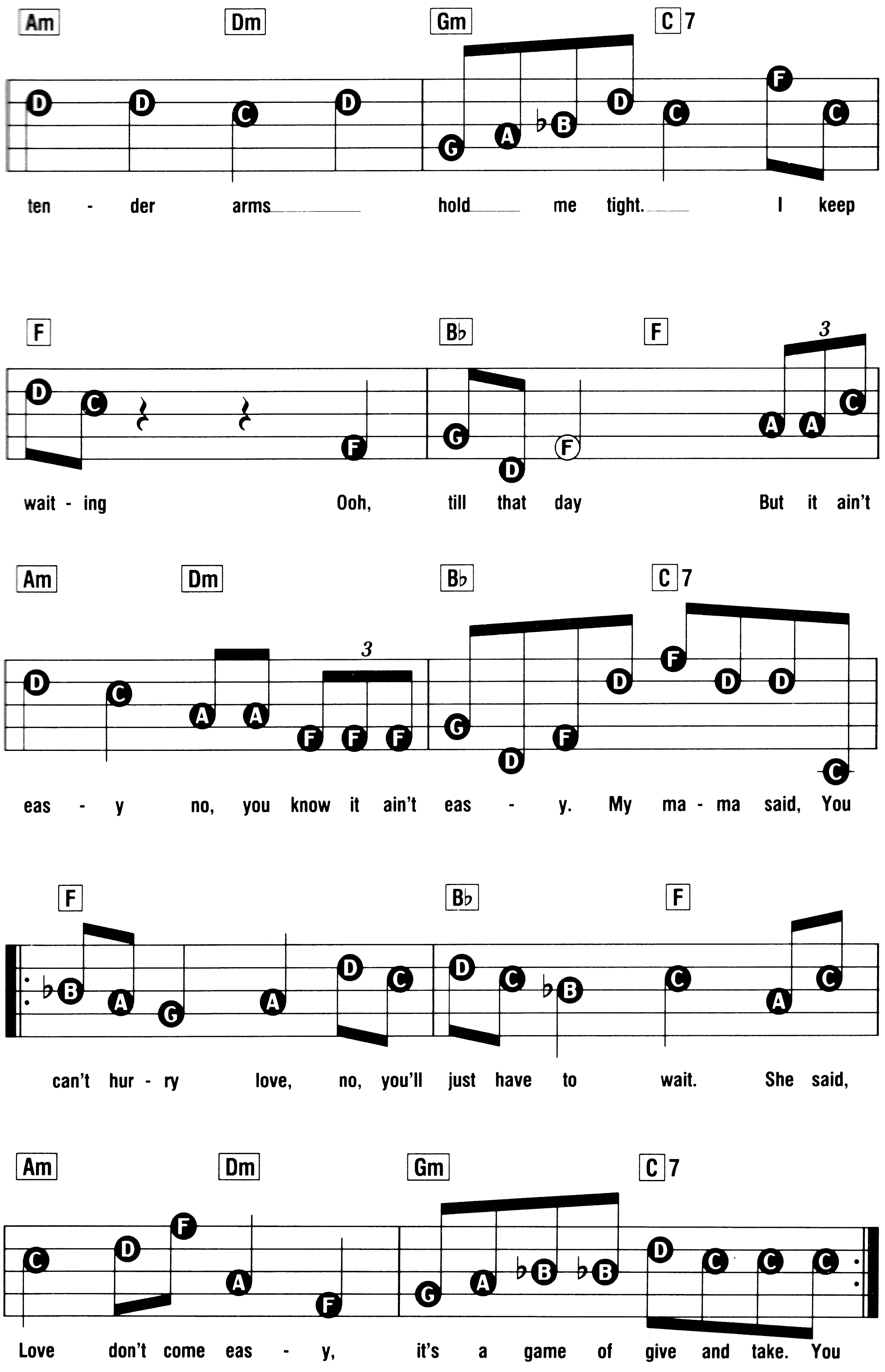

Am Dm To Coda Gm C7
trust on a good time, no mat - ter how long it takes.
lone - li - ness will cause my heart, heart to break?
Am
How man - y heart - aches must I stand be - fore I
No, I can't bear to live my life alone. I grow im -
Dm
find the love to let me live a - gain? Right now the
pa - tient for a love to call my own. But when I
B♭
on - ly thing that keeps me hang - in' on, when I
feel that I. I can't go on, well, these
C7 1 B♭ C7
feel my strength ooh, is al - most gone, I re - mem - ber ma - ma said, You
pre - cious words keep me

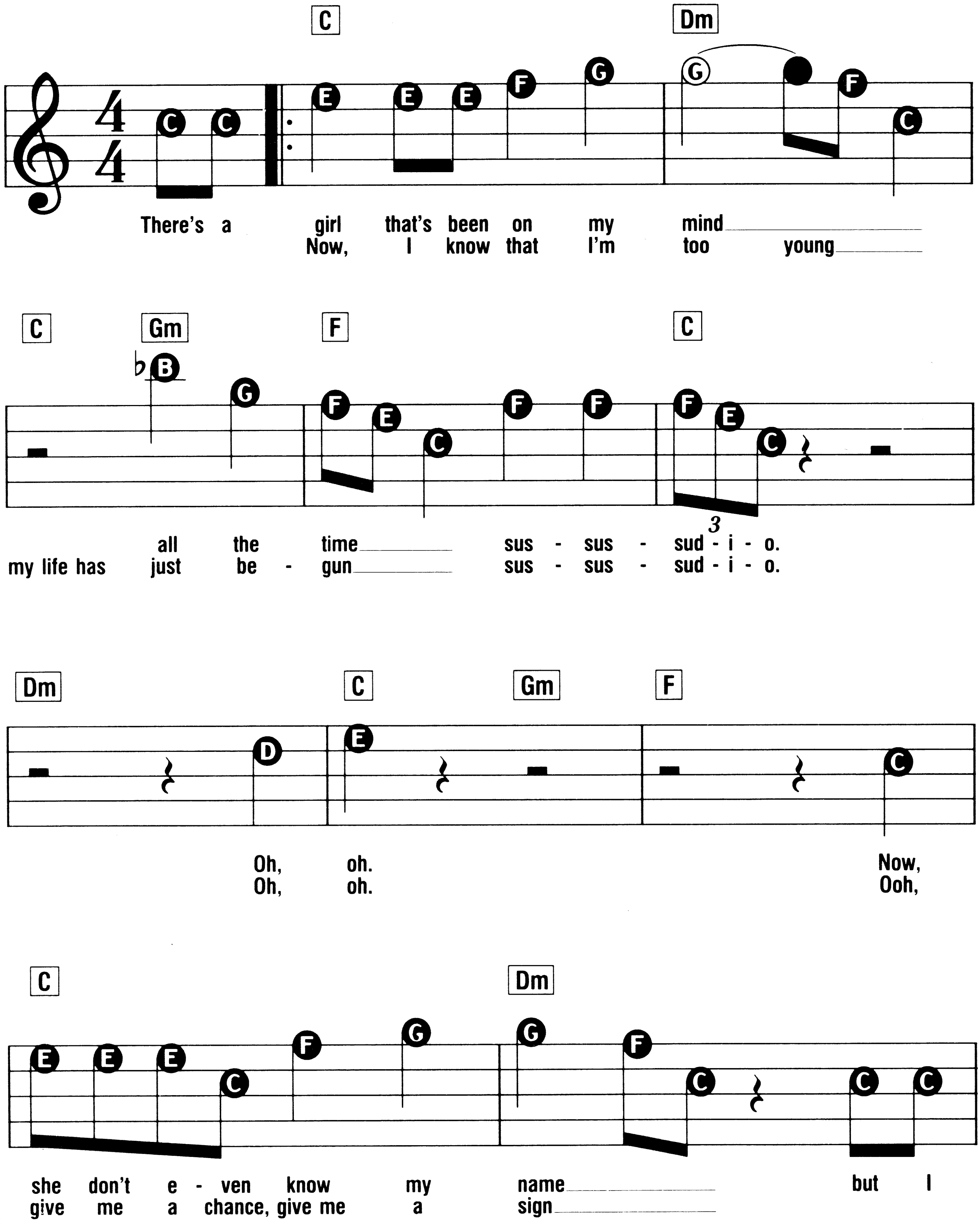

2
B♭
C7
D.S. al Coda
(Return to 𝄋 Play to ⊕ and skip to Coda)
hang - ing on, I re - mem - ber ma - ma said, You
CODA
Gm
C7
F
mat - ter how long it takes, now break! Now
B♭
F
love, love don't come eas - y, But I
Am
Dm
Gm
C7
keep on wait - ing, an - ti - ci - pat - ing for that
F
B♭
F
soft voice to talk to me at night, For some


Am Dm Gm C7
ten - der arms hold me tight. I keep
F B♭ F
3
wait - ing Ooh, till that day But it ain't
Am Dm B♭ C7
3
eas - y no, you know it ain't eas - y. My ma - ma said, You
F B♭ F
can't hur - ry love, no, you'll just have to wait. She said,
Am Dm Gm C7
Love don't come eas - y, it's a game of give and take. You

Sussudio

Words & Music by Phil Collins

Suggested Registration:	Rhythm:	Tempo:
VIBRAPHONE or PIANO	ROCK	MEDIUM FAST



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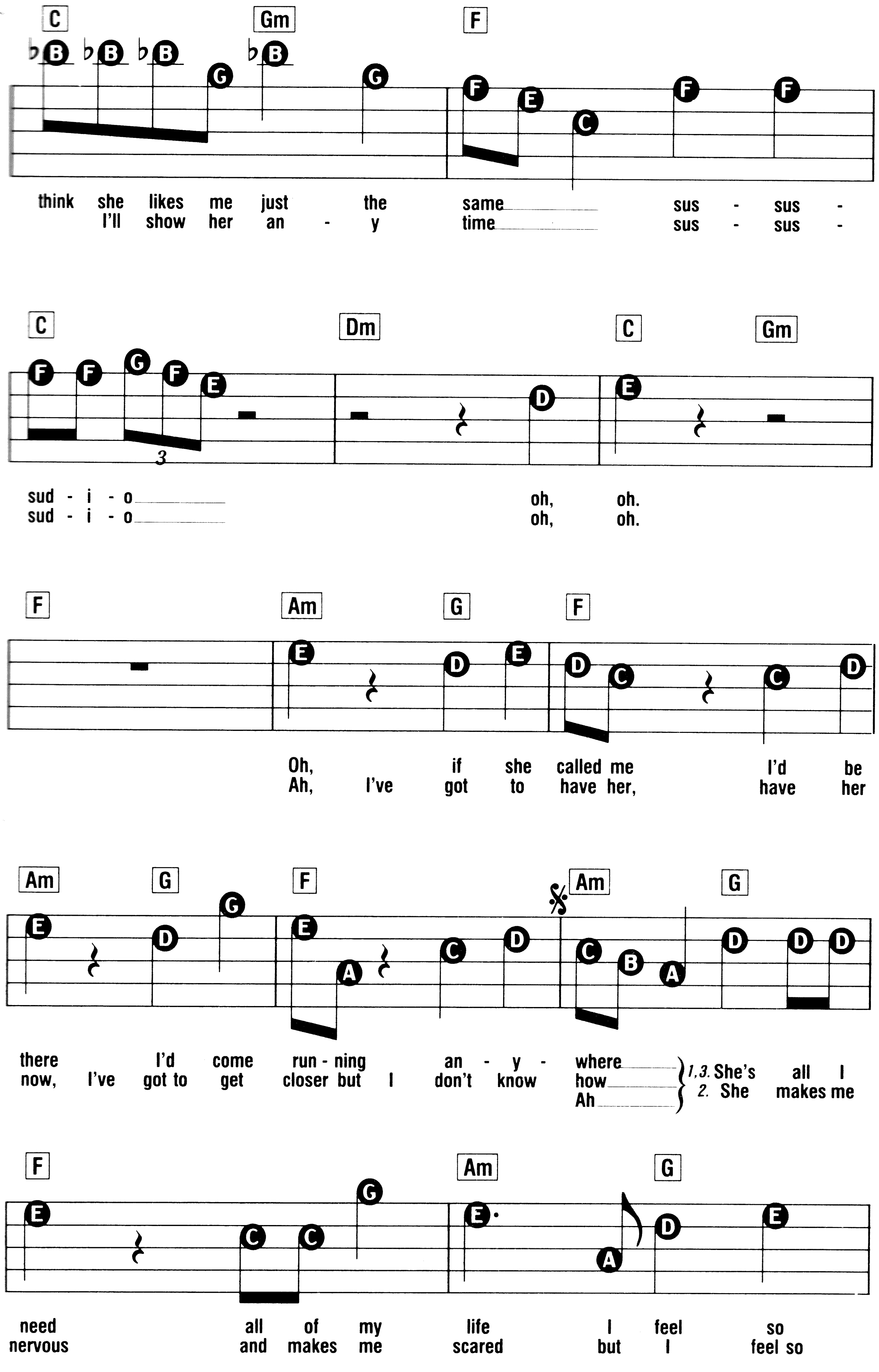
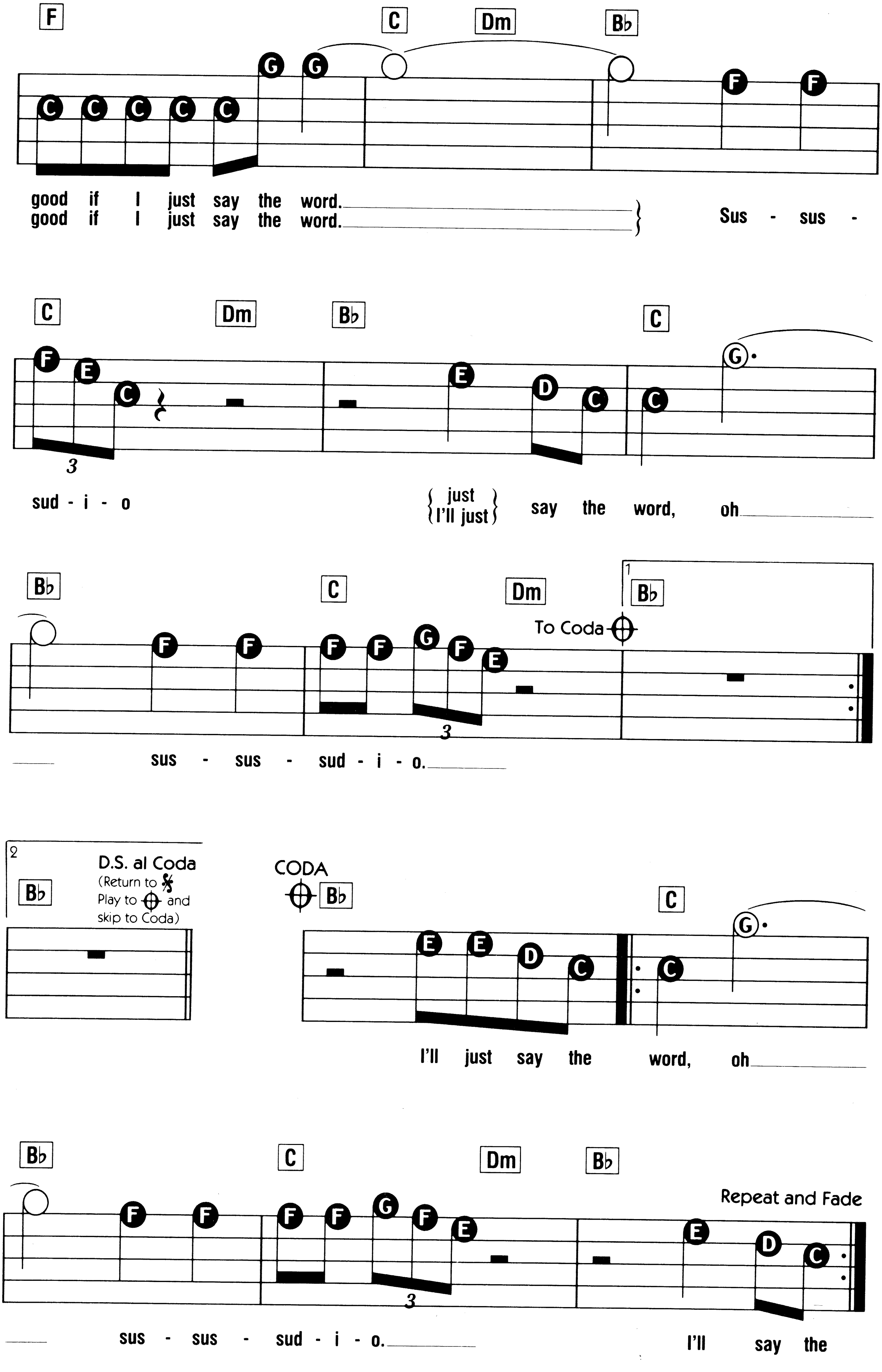
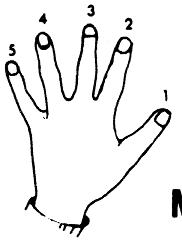

C Gm F
think she likes me just the same sus - sus -
I'll show her an - y time sus - sus -
C Dm C Gm
sud - i - o oh, oh.
sud - i - o oh, oh.
F Am G F
Oh, if she called me I'd be
Ah, I've got to have her, have her
Am G F Am G
there I'd come run - ning an - y - where
now, I've got to get closer but I don't know how
Ah
1,3. She's all I
2. She makes me
F Am G
need all of my life I feel so
nervous and makes me scared but I feel so


F C Dm Bb
good if I just say the word.
good if I just say the word.
Sus - sus -
C Dm Bb C
sud - i - o
just / I'll just
say the word, oh
Bb C Dm
1 Bb
To Coda
sus - sus - sud - i - o.
2 Bb
D.S. al Coda
(Return to 𝄋
Play to ⊕ and
skip to Coda)
CODA
Bb C
I'll just say the word, oh
Bb C Dm Bb
Repeat and Fade
sus - sus - sud - i - o.
I'll say the



MASTER CHORD CHART

	Major	Minor	Seventh	Minor seventh
C	5 2 1	5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	4 2 1	4 2 1	4 3 2 1	4 3 2 1
D	5 3 1	5 2 1	5 3 2 1	5 3 2 1
E♭	5 3 1	5 3 1	5 3 2 1	5 3 2 1
E	4 3 1	5 3 1	4 3 2 1	5 3 2 1
F	5 3 1	5 3 1	5 3 2 1	5 3 2 1
F♯ G♭	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	5 3 1	5 3 1	5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
A	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B	4 2 1	4 2 1	4 3 2 1	4 3 2 1

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